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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
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René Devries (in charge), and Elsa Borowski, 220 S. Michigan Ave. Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, Granite 3480.

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St. E., Toronto 1, Ont.

LATIN AMERICA:
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BUENOS AIRES: Jorge M. White, Paraguay 1207

MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69

HAVANA: Hubert De Blanck, 213 Avenida Simon Bolivar

EUROPEAN OFFICES: Closed for the duration of the war.

LONDON, ENGLAND: Hugh Liversidge, British Representative, Green Park Hotel, Harrogate, Yorkshire, England.

AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.

Cynthia Hendrickson Hurst, 26 Watson Ave., Rose Park, Adelaide, S. Australia

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK APRIL 15, 1945 No. 3110

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Threnody

As the nation mourned the death of President Roosevelt, it was the voice of music which—as in every great emergency—took up where words failed.

The radio networks sent out the strains of the Eroica Funeral March, Mozart's Requiem Mass, and Bach melodies. It was a striking tribute that all commercial hours cancelled their programs for a day or gave memorial music.

One heard the voices of young air corps trainees in a California desert post, joining in Home on the Range, one of the late Executive's favorite songs. It typified America's determination to carry on the crusade mapped by the Commander-in-Chief.

The New York Philharmonic-Symphony Orchestra cancelled its concert on the night of the President's passing, the first time it had done so since the death of Lincoln, and it changed the program of its next day's matinee while the Boston Symphony played Eroica excerpts and Randall Thompson's Testament of Freedom.

In various ways music served, in a tragic moment of a historic struggle, to sum up the feelings of a people. By the miracle of broadcasting, a vast body of listeners were joined as one.

• • •

America has a new Chief Executive, who numbers among other qualities which he wears modestly, that of being a tolerable pianist. It is a good omen that President Harry S. Truman will have the welfare of the tonal art at heart in the difficult days that lie ahead.

• • •

Hutcheson's Resignation

The resignation of Ernest Hutcheson as president of the Juilliard School of Music, announced on April 12, removes a widely cultured and brilliant artist from the direction of an important institution. That he will remain until a successor is appointed, and that he will later continue his work in the piano department of Juilliard are welcome announcements. Mr. Hutcheson had served as president since 1937, and for the previous ten years had been dean of the school.

The expanding influence of Juilliard has been not a little responsible for some of the most promising developments in music throughout the United States, such as the granting of fellowships to students from various localities, and the supplying of young conductors to serve in communities which are founding symphony orchestras. May its good work long continue.

• • •

Opera Statistics

The Metropolitan Opera, which opened its Spring tour on April 2, issued some statistics about the New York season, which closed on March 31 with the final opera of the popular Ring cycle. It was revealed that 139 bills were presented in 18 weeks and 29 operas were heard.

A feature was the use of English in three works, which without any preliminary trumpeting achieved a higher degree of success than in some other recent cases. A paradox was the fact that the classic masterpieces, Magic Flute and Fidelio, seemed to stand this treatment better than the exotic Golden Cockerel.

Worthy of laudation is the fact that Don Giovanni, a revival, and Le Nozze di Figaro each had five hearings, a figure shared only by Lucia, Boheme, Rigoletto, Carmen and Faust. The four-times performed scores included such weighty matter as Pelléas et Mélisande, Tristan und Isolde, and Lohengrin, another revival, as well as Aida, Trovatore, the double bill of Pagliacci and Cavalleria Rusticana, Barber of Seville, Norma and the revived Gioconda.

WARTIME ANNIVERSARY.

Sgt. Eugene List and his wife, Carroll Glenn, violinist, at a surprise party celebrating the pianist's completion of three years of military service. (Photo by Ben Greenhaus.)

Three hearings were allotted to a successful restoration of Meistersinger and a less excellent one of Golden Cockerel, also to Magic Flute, Die Walkuere and Traviata; twice was apparently enough for Goetterdaemmerung, and Siegfried and Rheingold appeared only once in the regular subscription, but all the Ring music dramas had an additional hearing in the popular cycle, and Parsifal had two Eastertime hearings outside the subscription.

Furthermore, 20 special performances were heard, selected from the above repertory most being benefits for various causes, as were the Sunday night opera concerts.

The Musical Courier has already had occasion to laud the work of the general manager, Edward Johnson, and his colleagues, who steered the old institution between the shoals of too dull a repertoire and the lavish expenditure new works would have entailed. There was no problem in getting audiences this year, and although one has not heard anything more of the new Russian opera, War and Peace, perhaps that will be forthcoming next season as a sort of Victory celebration.

• • •

Sibelius and the War

The Philharmonic-Symphony Society of New York, in sending $1,000 as an "additional royalty payment" to Sibelius, reported suffering privations in Finland because the sums from performances of his works are not being collected, shows the traditional warm response of American music-lovers to misfortunes of distinguished colleagues.

This is a token of gratitude, rather than a gift, since the Sibelius music is being played constantly and the enjoyment that has been derived from it by multitudes of music-lovers can hardly be repaid.

Though Finland for a time fought on the Axis side, music of Finnish composers never was banned, though perhaps it was played somewhat less frequently here.

Sibelius, at 80, is but one of the eminent musicians who has suffered from the world convulsion. Let us hope that saner days for the future will be forged at San Francisco's Conference.

Vol. CXXXI, No. 8
Whole No. 3110

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50

Sixty-Sixth Year
April 15, 1945

VARIATIONS: By Leonard Liebling

The paid claque at modern opera houses is an institution dating from far back, and it is a question whether only tradition keeps it alive, or whether singers really think that they need the artificial applause in order to feel confidence and stimulate the audience into greater approval.

At any rate, in the Paris Constitutionel of January, 1845, there is an article which proves that the Claque was in successful action at the Paris Opéra even then, exactly a century ago. That newspaper chronicles the death of Auguste, *chef des claquers*, whose business it was to supply applause for new operas and the debuts of singers and he managed it in the same way as often done at our opera-houses, although their impresarios never publicly admit the fact.

Auguste was allowed so many tickets—he once refused 40 as too few, and sometimes had as many as 150 or 200, of which he sold many at greatly reduced prices, on condition that the purchasers should applaud; and the remainder were distributed among 40 or 50 men, whom he called his "three platoons." The Constitutionel continues: "For a fortnight before a new performance, Auguste would attend the rehearsals; studying the music and libretto, and making notes of the points where applause seemed most appropriate. After the dress rehearsal, he went to the manager, not only to receive further hints, but also to learn how far he might applaud the individual artists or composers and librettists; for the manager did not always covet applause for everybody.

"Auguste and his men entered the theatre by the stage door at 5-o'clock and took up their stations. As to remuneration, Auguste never received any from the manager except the tickets, the price of which he pocketed; but artists also paid him—one lady used to give him 50 francs a night; another, a dancer, once gave him 100 francs—but the manager not desiring applause for that lady, Auguste honorably returned the money."

• • •

It is certain that claque-ing has not remained as dignified a profession as when Auguste practised it, at any rate, as far as this country is concerned. I have often watched and heard the horny-handed mercenaries at the opera houses of New York and Chicago, and there was no mistaking the professionalism of their applause and of their shouts of "bravo" and "bis."

It is equally sure that the *chef* does not approach the impresario and ask his suggestions as to whom to applaud, and how much; and also, he does not receive tickets from that official. The modern way is for the *chef* to make his deal with the singers direct (I don't know about conductors) and they buy the standee tickets for him. There can be no doubt of this, for singers have admitted it to me. Others have told me that they indignantly refused the proposition of the *chef*. That might be true in some cases, but in others I have noticed that while some of the refusers were received in stony silence by the claquers and never got their applause at the end of arias and at curtain calls, a few of the "indignant" artists aroused frenetic enthusiasm from the spots where the *chef* had planted his boosting fraternity. That gave me to think.

I knew one of the *chefs*, and I told him what I thought about his calling. He gave me a staggering answer: "I don't see any difference between me and a press agent or publicity director. He gets paid for applauding with his pen, and I get paid for applauding with my hands."

With the new kind of audiences that go in for opera, and their generous applause for everyone and everything they hear, there does not seem to be need for the claque any longer. It is an antiquated and disreputable custom; disreputable because it makes its practitioners and purchasers dishonest, presents many of the singers in a false light, and subjects the audience to deception, and mostly to intense annoyance. Few opera-goers are so stupid as not to sense the difference between genuine enthusiasm and the handclappings and shoutings that are bought. This is wartime. Why not ban claquering as an unessential occupation?

• • •

Speaking of the previous century, I have a copy of the original program of Weber's Der Freischütz, conducted by him in concert form at one of his last London appearances, Theater Royal, Covent Garden, March 15, 1826. (He died in that city, April 12, 1826.) One of the interesting items on the program is this line: "Part I—A Selection sung by Miss Farrar." No, not Geraldine, and not one of her forbears.

• • •

Richard Hill, chief editor of the Music Library Association in Washington, which issues a publication called Notes, had an article in that journal, listing the musical activities in Berlin during the 1943-44 season. His statistics are based on material from the Deutsche Allgemeine Zeitung, which, as he informs, "has been reaching this country with almost perfect regularity in spite of the war."

Mr. Hill writes that with destruction of all but one of Berlin's opera-houses and six of its concert halls, the D. A. Z. was able to review no less than 343 concerts and 347 opera performances during a period of 194 days. When the Staatsoper was reopened after its first bombing, Furtwängler led Meistersinger. He also was the regular conductor of the Philharmonic concerts. The Staatsoper furthermore gave Rosenkavalier and Strauss' Arabella and Salome. The orchestral programs had much Bruckner and Pfitzner, but of course no Jewish composers or executants. On Jan. 26 there was a special concert honoring Strauss' 80th birthday. Some of the soloists heard were Erna Sack, Frieda Leider, Elly Ney, Walter Rummel, Hilde Konetzni, all of them known in America. Gieseking, the pianist, on Nov. 21 accompanied Franz Nothold in a recital of Schubert's complete Winterreise, to commemorate the 115th anniversary of the composer's death. Mr. Hill observes: "No coolness between Gieseking and the Nazis; they trust him sufficiently to permit him to avoid the bombs by touring neutral countries."

It seems safe to say that by this time the Berliners have not much wish, between sojourns in the bomb shelters, to listen to any more concerts and operas.

• • •

Tchaikovsky was not a good prophet. He once said, "I would not be at all astonished if Brahms might some day compose a song to the words, 'The grave is my joy.'" Not so long after, Brahms, a year before his death, wrote his Four Serious Songs, one of them called Oh, Death, How Bitter.

One has been reading much speculative matter about the probable musical activities of post-war days. However, some of the prophecies overlook important likelihoods, and it is the purpose of these lines to supply the omissions. Here are a few of the startling changes that may be looked for after the defeat of the Nazis and Japs:

The Metropolitan Opera will intersperse performances of Verdi, Puccini, Mozart and Wagner, with Faust, Rosenkavalier, Mignon, Lucia, Norma, Pagliacci, Cavalleria Rusticana and Carmen.

Critics will assert that this or that conductor led certain symphonic movements too fast or too slowly; that opera singers are not as good as they think themselves to be, and not as good as those of the past; that classical music is very classical, and modern music is very modern.

The average piano recital will select its program predominantly from Scarlatti, Bach (chiefly hyphenated), Beethoven, Chopin, Brahms, Schumann, Liszt, Debussy and Ravel, with possible sprinklings of Albeniz and Shostakovich.

When opera and concert singers do opera and concert music on the radio, the sponsors and agencies will make them palliate with a popular song or two.

American composers will complain that their works do not receive enough performances by the symphony orchestras.

Singers not engaged by the Metropolitan will charge that they are kept out through intrigue.

Managers will prefer artists with box-office power to those who have not yet achieved it.

Every vocal pedagogue will admit to teaching the only legitimate and authentic method of bel canto.

There will be many a song and violin recital where the accompanist alone should take the bows.

A large number of musical emigrees from Germany and Austria, having employment here, will hurriedly return to the countries with which they said they were finished forever.

• • •

Pianist Erno Balogh is amusingly exercised over a Times misprint of March 16, which said about the Lohengrin performance of the previous evening: "Ortrud was sung by Astrid Varnay. . . . The rest of the principals included Helen Traubel as Elsa, Lauritz Melchior in the same part", etc. Balogh compliments the Metropolitan on being untraditional and progressive, for proving that such versatility belies the croakers who claim that great voices are a thing of the past. "Just think of the endless possibilities for the future," he continues, "when Tibbett and Munsel might be doubling as Gilda, or Steber and Baum as Eva." He also thinks that "it would be a good idea to extend the method by using two conductors simultaneously for the arduous Ring operas, say Szell for the strings and woodwinds, and Beecham for brass and percussion."

• • •

Rheingold must be the least popular opera in Germany nowadays, with Hitler's Nibelungen hoard in Allied hands.

• • •

V. D. Y. writes: "I always thought Suzuki was Butterfly's waiting woman. Now she turns up as Japanese Premier. All very confusing!"

• • •

It's a wise theme that knows its own father.

SUMMER MUSIC SCHOOLS OF U. S. PLAN FOR FUTURE

Some Vital Changes Seen In Program For "Victory Year"

By Mary L. Stoltzfus

STUDENTS AT THE NORFOLK MUSIC SCHOOL
of Yale University, attending the annual summer sessions.

Today's slogan for young people about to enter arts and professions is the Boy Scout motto, Be Prepared. And not only that, but be prepared in as short a time as possible. The men and women in the armed forces have set the pace. Courses that used to take several leisurely school or college years are stepped up to a few months or even weeks. Furthermore, questionnaires filled out by Army and Navy personnel indicate that the students want to continue such a schedule after they return to peacetime education.

JOHN JACOB NILES,
noted for his concerts of ballads and legends of early America, will give a course in folk music at the Juilliard Summer School.

Institutions of learning are adjusting to meet the streamlined trend, with music schools prominent in the movement. Current curricula accentuate the positive and emphasize the practical, along with stanch maintenance of the firm classical foundation that must underlie good preparation under any policy. Music schools are ready with summer sessions to supplement winter studies or add credits that bring graduation nearer. Larger enrollments are no surprise, and faculty members are ready with expanded courses, realizing that the days of hammock-and-lemonade summers are out for the duration and beyond.

Juilliard Summer Plans

A map of the country drawn for the music-minded would be thickly dotted with first-rank schools offering such opportunity for the coming months. Some are in the cities, others have seashore or mountain background. They all include, besides the stern realities of study, generous recreation programs, tennis, swimming and other sports in the country, and in the urban districts sightseeing, museum-trotting, theatres. Almost all list faculty and student recitals. Among the eastern schools, the Juilliard Summer School in New York, with George A. Wedge directing, has a modernized and comprehensive assortment of courses, July 2 to Aug. 10. "In addition to teaching a student to play a musical instrument," says Mr. Wedge, "you must consider the use he can put it to in getting a good job."

Accordingly, at Juilliard this summer, aspirants may learn something of Commercial Music for String Instruments from Paul Nero; Ted Royal Dewar teaches Practical Arranging and Orchestration; Lawrence Perry gives training in Radio Choral Ensemble, and Fritz Mahler in Conducting for Radio. Ira Marion of NBC will teach scriptwriting, Roger Bowman of NBC, radio announcing, and Barbara Benson, industrial music. There will be an opera workshop, directed by Herbert Graf, stage director of the Metropolitan Opera, and Mr. Mahler, and a course in the production of operettas for industrial plants, schools, churches and community activities. Twelve demonstration lectures on the Schillinger System of music composition are under the supervision of Arnold Shaw; lecturers include Vernon Duke, Mark Warnow, Paul Lavalle, Marjorie Goetschius, Nathan L. Van Cleave and Nicolas Slonimsky. Juilliard observes the revival of interest in American folk music, as exemplified in the success of Oklahoma, Sing Out Sweet Land, and Meet Me in St. Louis, by adding a course in such traditional music by John Jacob Niles. Other new summer faculty members include Lonny Epstein, Barbara Holmquest, Alfred Mirovitch and Josef Raieff, piano; Vera Appleton and Michael Field, two piano ensemble; Karin Branzell, Mack Harrell and Edgar Schofield, voice; Frank Kneisel and Louis Persinger, violin; Lilian Carpenter and David McK. Williams, organ and church music; Eugene Devereaux and Edgar Hansen, theory, ear training and keyboard harmony; Howard McKinney, music education; Anne Berger, Peter Riccio and Rene Vaillant, diction.

RAYMOND WILSON,
Director, Summer Session, Eastman School of Music, Rochester, N. Y.

ARVED KURTZ,
Director, New York College of Music.
(Photo, Jas. Abresch.)

CECIL W. MUNK,
Head of Public School Music, Baldwin-Wallace Conservatory, Berea, O.

GUSTAV KLEMM,
Director, Preparatory Department, Peabody Conservatory, Baltimore.

In Rochester and Syracuse

The Eastman School, Rochester, N. Y. (six weeks, June 25-August 3) has Raymond Wilson directing its summer session, with practically all the courses given during the school year included. Two guest teachers are Guy Maier, pianist, and Lilias Mackinnon, recitalist and lecturer. Mr. Maier, during his visit of one week, will accept a limited number of students for private lessons, give a course in technique and materials for piano teachers with suggestions for enlarging teaching horizons, and conduct a course in repertoire and analysis, available for auditors as well as performers. Miss Mackinnon, present for the entire session, will give piano instruction, as well as illustrated lectures on memory, a subject she has discussed at the Tobias Matthay Pianoforte School, London; Ecole Normale, Paris; New England Conservatory, and Mills College. Besides regular students working toward degrees and special students, the preparatory department will be in session for students in the public schools. Those wishing ensemble experience will be admitted to the Summer School Symphony Orchestra and the choir without additional cost.

Six profitable weeks for the musically ambitious, beginning July 2, are planned for the College of Fine Arts at Syracuse University by Harold L. Butler, dean. In addition to individual instruction in all forms of applied music, the college offers 13 undergraduate class courses and 14 graduate class courses in music methods, theory, conducting, history of music, psychology of music, acoustics, tests and measurements, instrumentation, interpretation of piano music, and composition. The faculty consists of 19 teachers. The University Symphony Orchestra of 75, Andre Polah, conductor, will give weekly concerts at Thornden Park Amphitheater.

With music emphasized as a psychological and social factor, its beneficent influence in the home and for the enjoyment of groups of friends is not omitted.

ROBERT GOLDSAND
will conduct a Piano Master Class at the Cincinnati Conservatory of Music this summer.

The Trapps' "Sing Weeks"

The Trapp Family Singers announce five "Sing Weeks," each of ten days' duration, for the coming summer in Stowe, Vt., a continuation of the experiment begun last year to revive family music-making. The Trapps open their music camp this year on June 25 and extend the season through Aug. 30. A special "Sing Week" for Catholics and others particularly interested in liturgical music is scheduled for Aug. 6 through 16. Besides choral singing, there will be instruction in playing the recorder, spinet and viol da gamba; in folk dancing and handicrafts.

New England Schools Active

Another member of the New England group is the Norfolk Music School of Yale University, held for six weeks from July 2 on the estate of the late Mr. Carl Stoeckel at Norfolk, Conn., and directed by Bruce Simonds, Dean of the School of Music at Yale. The faculty is composed chiefly of members of the university teaching staff, and the emphasis this year is on chamber music. Hugo Kortschak, violinist and conductor, instructs in violin and conducts the stu-

(Please turn to page 9)

MUSIC IN INDIA: WHAT GI'S HEAR IN AN ANCIENT LAND

By WASANTHA WANA SINGH

The subject of Indian music is so vast that it is virtually impossible to cover every phase of it in one article. But I hope to present herein a clear and concise view of the philosophy behind it—a mere introduction to the music of India.

Music in India possesses the incomparable power of binding men of different faiths and castes who travel in diverse avenues in life. The philosophy of life expressed in melody brings happiness to all alike. It contacts and establishes a direct communication of unquestionable importance to the inner self of man. Consciousness of spirituality and philosophy prevails even among the illiterate in India. The laborer's ballad is composed of philosophical phrases depicting the great heroes of old whose love of wisdom paves the way to man's destiny.

Music in the Household

In the average Indian household, the master and the humblest servant are recognized on an equal standing in respect to culture and their knowledge of art and science. With the dinner over, all congregate on the open verandah, and, in the silence of the night, they discuss the evolution of life and the purpose of its existence according to the laws of Karma (cause and effect). The eldest and the most learned member of the family presides as judge who gives equal place and freedom of expression to all.

Even a simple servant, possessing a knowledge of Indian literature, will be selected to narrate a story, such as the great epics, Maha Bharata, and Ramayana, every evening and continue for weeks and perhaps months, describing it in detail. If he is musically talented, he will be well received and respected as an artist, not merely as a servant. The union of man-made society thus illustrated is an example of the universality of sound and music.

How Tradition was Preserved

The Hindu Trinity, Brahma, Vishnu and Maheswara (Siva), men of great knowledge who were enlightened of the natural forces of the Universe (Creation, Preservation and Destruction), were repeatedly great musicians of their day. They were looked upon as superbeings, or gods who inspired the Rishis (sages), Bharata, Thumburu, Nareda, etc. The sage Bharata acquired his knowledge of music directly from the great Brahma and systematized the art and introduced it to the world.

In ancient and in modern times, that music which has been practiced in conjunction with the Vedic liturgy is called celestial music. Any form of music maintained by the people of their respective country, province or region is called Desiya Sangitha. or terrestrial music. It is observed and preserved to suit the natural disposition of the local populace.

According to mythology, however, the said Bharata, who learned the art of music from the god Brahma, taught it to the inhabitants of Indra's Heaven (Gandrva Loka), the "gandarvas," "kinnares" and "apsarases" (singers, instrumentalists and dancers), who are said to have performed this celestial music, which is called "Marga Sangitha," in the presence of Isiwara, the supreme god. Following this, Bharata taught the said Sangitha and the "Lasya Nrthya" (gentle female dance) shown him by Siva's consort, Uma Devi, to his disciples. Bharata was responsible for propagating this Art on earth.

Three Musical Arts

All music in India is termed Sangita and includes the three Arts, song, instrumental music and dance. The term Sangita is formed from the words "San," which means "with" or "together with," and "Gita," meaning "song." In other words, the union of song, instrumental music and dance is technically termed Sangita.

In India the scale is divided into 22 sections, and each section is called a Sruthee (microtone), out of which we select seven for the main notes of our scale. These notes are called Swaras, and their names are Shadja (SA), Rishabba (RI), Gandhara (GA), Maddyama (MA), Panchama (PA), Dhaivata (DHA) and Nishada (NI), which correspond to the Western scale of Do, Re, Mi, Fa, Sol, La and Si.

The said twenty-two Sruthees (microtones) of our scale are alotted to each Swara (note) in the following manner:

Swara	*Western Note*	*Number of Microtones*
SA	DO	4 Sruthees
RI	RE	3 "
GA	MI	2 "
MA	FA	4 "
PA	SOL	4 "
DHA	LA	3 "
NI	SI	2 "

Our sharps and flats are known as Tivra and Komal, and their minute forms are called Tivra-tara and Tivra-tama (sharper than the sharp and flatter than the flat).

When we compare the Indian scale with the Western scale, the only difference between the two vibrational values is that the sixth note of the Indian scale has six vibrations more than the La of the Western scale. These vibrational values were precisely measured in India long before the invention of modern devices.

A Mirror of Nature

Since we Indian people are in very close contact with nature, our expressions of life and of the emotions portrayed through music are in perfect relationship with natural forces. For this reason, our notes possess various qualities, such as color, heavenly bodies, Gods of the Hindu mythology etc., and are also identified with the cries of animals, as follows:

Notes	*Color*
Shadja	Lotus
Rishabha	Orange
Gandhara	Golden
Maddyama	White
Panchama	Blue
Dhaivata	Yellow
Nishada	Variegated
Visible Deity	*Animal*
Agni	Peacock
Brahma	Bull
Chandra	Goat
Vishnu	Heron
Narada	Nightingale
Thunburu	Horse
Vaisravana	Elephant

The combination of five, six or seven of the said Swaras (notes) selected from the said 22 Sruthee scale of India, forms a melodic foundation or a skeleton pattern with set laws of progression in ascension and descension. This pattern, expressing a definite sentiment, which captivates the mind, causing inordinate desire, is called a Raga. This word originated from the word "Ranj," meaning "to color," and it implies color of mind, *i.e.* emotion. A musician must always observe these rules to preserve the purity of the Raga.

SWEET MUSIC OF THE GANGES COUNTRY.
The author of this article is shown playing the Rudra-veena.

Music for Each Season

There are six fundamental Ragas, from which other male Ragas and female Raginis are derived. Since the main thought that dwells religiously in our minds is the philosophy of "live and let live," and since we adhere so closely to the laws of Nature, we are compelled to express our emotions through our arts in harmony with natural vicissitudes. Therefore, we ardently recognize the value of performing a particular Raga at a suitable time of the day and season of the year.

These are the six main Ragas, showing the emotions they express and when they are played:

Raga	*Sentiment*
Bhairova	tranquility
Malkounsa	valor
Hindola	love
Deepaka	compassion
Shri	love
Megha	love and valor
Time of day	*Hindu Season**
early morning	Sarudth (Autumnal)
midnight	Sisira (snowy season)
early dawn	Vasantha (Spring)
evening	Greeshma (Summer)
early twilight	Hementha (cold)
mid-day	Varsha (rainy)

* The Hindu year is divided into six seasons.

The expression of rhythm is prevalent throughout all of India. It has reached its criteria over a development of thousands of years. In every corner of the land, one never fails to see either a child or an adult expressing rhythm on numerous types of drums. Occasionally, one may encounter a youngster producing some very intricate rhythms on an empty tin can or a wooden box.

RARE INSTRUMENTS OF INDIA AND HOW THEY ARE PLAYED.
In the center, Wasantha Wana Singh plays the Sarangi.

Below, left, the Saroda - veena; right, the Tabla and Baya.

Below, left to right, the Esraj; Tabla and Baya, and Sethar.

RETURNED
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L.S.

With the velocity and suppleness of his fingers, he brings his listeners to an ecstasy.

Time Measurement Complex

The Thala, or the time measurement, in Indian music is independent of the melody which it accompanies, and runs in cycles with a major accent, a minor accent and a minus or silent accent. The singer and the instrumentalists, who carry the melody, and the drummer, who marks the time, must have perfect aural coordination in order to go around as many cycles of rhythm as they desire and then to meet at the Sama, or the major accent, without prearrangement. Hindu timing is divided into three sections. First, the "thala," which moves in bars consisting of a fixed number of beats. The second, "laya," regulates this movement with three different speeds, "vilambitha" (slow), "maddya" (medium) and "dhrutha" (accelerated time). The last is "mathra," or the minor unit of "thala."

The complicated pattern of "thala," which is composed of mnemonical sentences, is called the "bola" and is divided into three sections. The first mnemonical phrase, which portrays the skeleton pattern with its accentuations, is called he "teka." Each phrase varies by degrees and is played with embellishments, carefully avoiding repetition. Some "thalas" are composed of a tremendous variety of mnemonical phrases. To master these, takes a lifetime of patience, endurance and energy.

Rare Instruments of India

There is a variety of percussion instruments in India. They are divided into two groups, consisting of all types of drums (about 200) that are covered with parchment; and those consisting of cymbals, gongs, bells and such.

There are about sixty varieties of stringed instruments, most of them lying in museums today, and of these almost all are built with a certain number of sympathetic vibratory strings, which are a feature peculiar to Indian instruments. To mention a few: the Sarode, Sursarode, Surbhar, Dhilruba, Mauri, Israj and Sarangi — the last an instrument possessing 100 strings, which accounts for its having such a sweet, echoing tone. The Veena, with its divine tone and its background of great antiquity, is a true symbol of musical India. It has a great resemblance in structure to the human body, and is considered the only instrument that has the quality of imitating the human voice.

It is encouraging to think of the many eminent music authorities who have gone to India in search of intricate rhythms and beautiful melodies. The great maestro, Dr. Leopold Stokowski, who respects the philosophy and art of India, says of the Veena, "This is my favorite of all instruments in the world because it is the voice of the Divine Spirit . . ."

Spiritual Renaissance Foreseen

This is the age of artistic renaissance in the face of world slaughter that rampages our time. More than ever man needs spiritual happiness to keep him alive, and so, music as well as any other art serves him a varied diet of the fruit of life.

With the advent of modern transportation, our world is put in closer communication than it has ever been. Our fighting forces, returning from lands they had never seen before, bring back reminiscences of heterogeneous cultures and customs. From India, the so-called land of mysticism, they bring back a picture of the true love for life intermingled with philosophy and piety that a strong and determined youth has inherited from ancient times. For today in India, the arts are being awakened from a long slumber, imposed upon us for generations by foreign rulers, and are offering new ideas of expression with ancient experience for guidance.

From the altars of the most ancient temples to the most modern concert hall, music is heard at all hours of the day.

Here in America interest has been created to appreciate Indian music in schools, museums, universities and libraries. This branch of Indian culture has reached many more people through the radio and concert stages and is gradually working its way into the theatrical world. Through her arts, India will be an equal friend of all other peoples of the world.

Naples Opera Has Strike

The San Carlo Opera in Naples suffered a strike of more than 300 singers, instrumental musicians and stage hands on March 2, according to an Associated Press dispatch. The strike occurred after the British-supervised management refused a request for a general pay increase, and began five minutes before the curtain was to have risen on a performance of La Boheme. Many of the Allied service personnel attend the performances in the historic theatre.

JAMES MELTON,

second from right, tenor of the Metropolitan Opera Association, receives a loving cup, one of the annual awards made by the student body of 5,000 boys of the Northeast High School, Philadelphia, to chosen world leaders and artists. Others in the picture, left to right, are Carl F. Oster, president of the School Community; Charles A. Young, vice-president of the school; and Charles A. Yahn, director of assemblies.

Modern Piano Technique

By CARL M. ROEDER

In applying the term "modern" to the mechanics of piano playing, we do not refer to ultra-modernistic music. That type of present-day sophistication sometimes referred to as the "cerebral riveting machine" variety, which glories in dissonances, of hammerings, crashes, and startling innovations of sound, is much affected nowadays, especially by young and immature pianists.

CARL M. ROEDER

Not only do some of these aspirants for public attention revel in this style of product, but they approach even the classics in the same spirit and with some, alas, very sad results! In a review by a highly respected critic of a recent piano recital given in this vein, the following comment expressed the opinion of many in the audience:

"The tone employed had grown percussive, brash and metallic in the *fortissimi* under the mistaken notion that pounding is synonymous with power. . . . Energy and brilliance, rather the imagination, insight and inner life, characterized the readings." Fortunately, aesthetic quality in art is still a consideration of understanding minds.

What a modern technic envisions is a warm, rich, three-dimensional resonance, as beautifully sensed by Robert Browning in his Abt-Vogler: . . . "Such a gift he allowed to man that out of three sounds he frame, not a fourth sound, but a star."

Basic Physical Conditions

The basic physical conditions from which a technique of that quality grows are, good posture, relaxation, and balanced arm weight.

As to the first, I am constantly referring students to that arresting book, Your Carriage, Madam! by Janet Lane, which can be read with profit by all who wish to use their bodies effectively in any field of endeavor.

The second item, relaxation, is a much abused word. An Oriental proverb reminds us that "you cannot clinch a nail in a custard" and there is no gainsaying the fact that a keyboard approach lacking in muscular control can register no vital effect. A devitalized playing apparatus is *nothing more than a flat tire*. After relaxation comes organization, or tension at the right moment, in the right places.

It was William Mason, one of America's pioneers in great piano teaching, who, turning away from the hard, brittle method of percussion then in vogue, sought to develop an ingratiating legato-tone quality and link with it elasticity and deft velocity. His "Touch and Technic" was acclaimed by all forward-looking teachers and set their pulses beating like the poet's "when he beheld a rainbow in the sky." Since then Deppe, Leschetizky, Breithaupt, A. K. Virgil, Tobias Matthay, Thomas Fielden and others have made important contributions toward the clarification of keyboard processes.

Reducing Percussion

Modern technical training seeks to reduce percussion to a minimum. In its place it advocates a physical organization which embodies the idea of repose in action, establishing through arm and wrist ease a close-to-key relation which enables each finger, as it plays, to become a center of gravity. Instead of calling this "relaxation," once the weight is centered in and the energy pointed toward the finger cushion, a better term is "muscular equilibrium" — a balanced control of the playing numbers working in rhythmic collaboration. Thus the playing is not only *with* but *through* the fingers, the arm acting as a channel through which the inner impulses can be directed to the finger tips and thence to the heart of the instrument in any degree of delicacy, power, or speed demanded.

This instantaneous pressure and immediate tension-release aims at the exact spot where the tone is made and results in economy of effort, elastic rebound, and a tone which is *evoked* rather than *provoked*.

Five Points of Technique

Once the student is rooted in a fundamental keyboard relationship, the practical teacher of today thinks in terms of the five points of technique:

I. Finger Work: Five finger positions, trills, double notes.
II. Scales: Crossings in close relation.
III. Arpeggios: Crossings in extension.
IV. Chords: Hand groups.
V. Octaves: Hand in extended mold, with arm and wrist rebound—Vibrato.

He also thinks of the various touches as the outgrowth of legato, the Basic Touch. Just as we walk and talk legato, and as all nature manifests continuous evolution, aptly described as "the unfolding of that which is enfolded," so the musician thinks of a musical line as the gradual emergence of an idea—a succession of tones blended in continuity.

All other varieties of touch are intensifications or modifications of legato:

More: Sostenuto, Legatissimo, Tenuto.
Less: Portamento, Non-Legato, Staccato, Sforzando.

The so-called *up*-touches are of great importance. They provide the springback which gives momentum. onwardness, and resilience to distinctive piano playing. When Matthay says: "We walk *up*, not down," he is merely stressing this rebound which as in walking, running, or jumping, imparts alert keenness and vital energy to action ranging from gentle tactile sensitivity to maximum power and sonority as more speed in attack and greater arm and body energy are brought into play.

Balance Between Action and Repose

The value of a principle lies in the number of things it explains and the law which maintains the balance between action and repose, or impulse and release, is universal in its operation.

As an example of how a seemingly little thing can embody a great principle, a two-toned slur, though the smallest conceivable musical unit, epitomizes not only the technical processes employed, but explains the procedure in phrasing, dynamic symmetry, and interpretative projection. Form and design in the flow, ebb, current and climax of a figure, motive, phrase, and movement all grow out of the expansion and contraction implicit in the minute couplet known as a slur.

Alexander Pope put this touch in a nutshell: "Who deemeth small things as beneath his state will prove too small for what is truly great."

So, in technical training, if one connects up with the root principle, and patiently and thoroughly follows in the direction of growth and development, he will soon be well on the road, not only to the mechanics of piano mastery, but of artistic understanding and attainment as well.

Carl M. Roeder, one of New York's best known piano teachers, was born in that city, is a member of the piano faculty of the Institute of Musical Art of the Juilliard School of Music, and heads the music department of the Barrington School, Great Barrington, Mass. He has written much on pedagogical and pianistic problems.

San Francisco Conference Has "Music Muddle"

By ALFRED FRANKENSTEIN

SAN FRANCISCO. — Perhaps by the time this piece is printed the Great Mystery will have been solved.

As everyone knows, they are going to hold an international conference in San Francisco, come April 25. Some 2,000 delegates will attend, and the number of press representatives accredited to report their doings will fill a good-sized stadium. San Francisco music editors are developing sore arms from picking up their telephones to answer one question, "What musical events are planned for the time of the big assemblage?"

The answer at the time of writing is that nobody has the slightest idea. The New Yorker recently remarked that the hotel shortage is getting so acute that you have to declare war on Germany in order to get a room in San Francisco! The conference itself is taking over the War Memorial Opera House, and, while it has guaranteed that events already booked there may go on, nothing new can be scheduled. The conference will also, in all probability, pre-empt the Civic Auditorium, and that leaves exactly nothing in the way of a theatre for concerts. The State Department wants to do something, the municipal Art Commission also. The Mayor has appointed a Committee to Do Things, but one thing none of them can do is build an extra opera house in three weeks.

WHERE HOPES OF THE WORLD CENTER.
San Francisco's War Memorial Opera House, scene of the Conference of United Nations, opening April 25, which will seek a means of averting future wars. (Photo by Gabriel Moulin.)

Monteux Season Hailed

Meanwhile we have been hearing a lot of music, since this dilatory correspondent last sent a line to the Musical Courier. Pierre Monteux's tenth season as conductor of the San Francisco Symphony Orchestra is turning out to be about the most brilliant of them all, with a long series of masterly performances of works both old and new. To be sure, there have not been quite so many new things as usual, thanks to the recent, much-publicized burial of the hatchet by James C. Petrillo et al. Every orchestra that has a recording contract has been working overtime before the microphone, the local one being no exception, and this means that the time available for new music has been somewhat limited.

Nevertheless we have heard some striking and important novelties, notably a big choral work by Robert Delaney entitled Western Star; the Violin Concerto by Louis Gruenberg, which Jascha Heifetz introduced; Schoenberg's second Chamber Symphony; the Suite from Protée, by Milhaud; Roy Harris' Folk Rhythms of Today; and a California Suite by a gifted young Californian, Howard Brubeck.

Brahms Cycle Includes Triumphs

The recordings that will be forthcoming reflect a few of the season's highlights. Brahms' Second Symphony and Alto Rhapsody, with Marian Anderson as soloist, will recall the Brahms festival of three programs wherein all the symphonies were presented, Artur Schnabel gave a super-glorious performance of the second Piano Concerto, Dusolina Giannini sang songs magnificently, and Erica Morini gave a splendid interpretation of the Violin Concerto. The recordings of Schumann's Rhenish Symphony and of Lalo's Symphonie Espagnole, with Yehudi Menuhin, will serve as reminders of other great concerts.

Two guest conductors added much interest to the season, especially since Efrem Kurtz introduced the Hindemith Symphonic Metamorphosis on Themes by Weber, and Carlos Chavez brought us his own colossal Concerto for four horns and orchestra. Other soloists of importance were Ania Dorfmann, a wonderfully sensitive and musicianly pianist; Witold Malcuzynski, a whirlwind pianistic technician; Naoum Blinder, the orchestra's concertmaster, who gave the first local performance of the Bloch Concerto with orchestra; and Ferenc Molnar, Monteux's first violist, who assisted in the revival of the engaging Harold in Italy of Berlioz. Such artists as Lotte Lehmann, Alexander Brailowsky, Grace Moore and Artur Rubinstein scarcely need identification or more verbal roses at this point.

Choral and Other Novelties

The Municipal Chorus has been doing yeoman work with the orchestra this year—in Western Star; in the Brahms festival; in the concert version of Louise starring Grace Moore and Raoul Jobin, and in a concert performance of Parsifal which also employed Giannini, Frederick Jagel and Douglas Beattie.

The orchestra was also employed, as usual, in the annual performances of the Ballet Theatre.

Aside from the activities of the San Francisco Symphony there have been stacks of recitals by big names and little, some good and some bad. Among the things I thought significant were a wonderful series of performances of 18th century violin sonatas by Alexander Schneider and Ralph Kirkpatrick; a concert, also of 18th century music, by the Busch Chamber Orchestra; a recital by Joseph Szigeti introducing Prokofieff's new Violin Sonata; a program by Jakob Gimpel introducing the same composer's new Piano Sonata; the return of Segovia; performances of Hindemith, Beethoven, and Chausson by the San Francisco String Quartet; and the annual series by the local chamber music group called The Music Lovers. A special particular knockout of the latter series—and of the entire season, for that matter — was the first local performance of Hindemith's Quartet for clarinet, strings and piano.

RACHMANINOFF FUND TO AWARD TOUR

A coast-to-coast tour of America for a young pianist has been announced as the first prize in the initial competition of the Rachmaninoff Fund, Inc., of New York, which was founded last year in memory of the noted Russian musician to bring forward promising young pianists, conductors and composers, and eventually foster an interchange of talent between the United States and Russia.

The prize-winning pianist's tour, it is announced, will be under the joint management of Arthur Judson of Columbia Concerts, Inc., and Marks Levine of the National Artist and Concerts Corporation, "who combine their nationwide organizations for this purpose." Similar tours will be awarded to conductors, whose competitions will occur the year after those of the piano.

"Special arrangements are being formulated for the performance and interchange of new compositions by American and Russian composers. When postwar conditions make it feasible, an interchange of Russian and American prize winners in the three classes mentioned is envisioned," the announcement continues.

The conditions of the first contests for pianists, to be held regionally in centers from coast to coast in 1946, will be announced later in the year. They will be open to any American citizen, of either sex, between the ages of 17 and 25, and up to 28 for musicians who have been in the armed forces.

Concerts will be given next season by leading virtuosi and orchestras for the benefit of the Rachmaninoff Fund, which is incorporated under the laws of New York State supported wholly by voluntary contributions.

"The artistic conditions for the piano contests will be very exacting, involving the preparation of a whole concert repertory. The contestants will be judged, both in the regional centers and in the final competition in New York, by juries of exceptional authority," the committee announces.

The list of piano compositions, to be announced later, has been prepared under Vladimir Horowitz's supervision and approved by the Artists Advisory Committee.

Russia Honors Composer

Commendation of the aims of the project by fifteen leading musicians, teachers and critics of the Soviet Union in a cable from Vladimir Kemenov, President of the U.S.S.R. Society for Cultural Relations with Foreign Countries, was announced by Mrs. John T. Pratt, chairman of the board of directors of the fund. It was signed by Myaskovsky,Shostakovich, Khatchaturian, Gliere, Glebov, Shaporin, Kabalevsky, Igumnov, Goldenweiser, Oberin, Sofronitsky, Oistrakh, Golovanov, Gediken, Mravinsky, and Kemenov.

A supplementary cable received from the Society for Cultural Relations with Foreign Countries, signed by the composers Myaskovsky and Gliere, told of measures already taken to honor Rachmaninoff, pending further action possible in Russia only after the war ends. A special volume of articles dedicated to his memory will shortly appear, comprising essays by Kuznetsoff and Kogan, and reminiscences of the composer by Alfred Swan and Faina Petrova; material by Sophie Satina will also be utilized in this book. In April the Government Committee on Arts and the Central Museum of Musical Culture are sponsoring a series of papers on the life and work of the composer. The Museum of Musical Culture is expanding its display of material relating to Rachmaninoff. The first performance of a newly-found four-hand arrangement of his First Symphony will be heard. On the basis of the orchestral score the Symphony is being restored. Rachmaninoff music recently performed in Russia includes Spring, The Bells, Francesca da Rimini, the Third Symphony, Symphonic Dances, all his piano concertos, and other works.

Notables on Committee

The Artists Advisory Committee of the Rachmaninoff Fund under the chairmanship of Dr. Serge Koussevitzky, includes the following noted musicians:

Walter Damrosch, Désiré Defauw, Vladimir Golschmann, Eugene Goossens, Hans Kindler, Karl Krueger, Efrem Kurtz, Dmitri Mitropoulos, Pierre Monteux, Eugene Ormandy, Fritz Reiner, Artur Rodzinski, Fabien Sevitzky, Reginald Stewart, Alfred Wallenstein, Bruno Walter, George Szell, Harold Bauer, Alexander Brailowsky, Robert Casadesus, Carl Friedberg, Josef Hofmann, Ernest Hutcheson, Jose Iturbi, Egon Petri, Artur Rubinstein, Rudolf Serkin, Alexander Siloti, Adolf Busch, Mischa Elman, Jascha Heifetz, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Ernest Bloch, John Alden Carpenter, Aaron Copland, Paul Creston, Alexander Gretchaninoff, Howard Hanson, Roy Harris, Bohuslav Martinu, Darius Milhaud, Douglas Moore, Walter Piston, Quincy Porter, Arnold Schoenberg, William Schuman and Igor Stravinsky.

The board of directors, headed by Mrs. John T. Pratt, as chairman, and the officers include:

M. A. Aldanov, Mrs. Henry M. Alexander, Mrs. Robert Woods Bliss, Mrs. William C. Breed, Mrs. Russell Davenport, Mr. and Mrs. Olin Downes, Marshall Field, Mrs. Cleopatra Givotovsky, Alexander Greiner, Mr. and Mrs. Vladimir Horowitz, Arthur Judson, Mrs. Otto H. Kahn, Arthur Kramer, Marks Levine, Mrs. Josef Lhevinne, Andre Maximov, Mrs. Charles E. Mitchell, Mrs. William E. Mitchell of Chicago, Walter W. Naumburg, Charles O'Connell, Mme. Natalie Rachmaninoff, Henry Reichhold, Mrs. William Rosenwald, Sophie Satina, Mrs. Martin Schenck, Paul H. Schmidt, Mrs. Frederick T. Steinway, Olga Stroumille, Abner Thorp, Jr., Isabelle Vengerova, Allen Wardwell and Martha Winslow.

N. Y. City Symphony Plans

The 1945-46 season of the New York City Symphony, Leopold Stokowski, music director, will open on Oct. 8 with the first of 12 Monday evening concerts, to extend through April 1, except for a Christmas intermission. The Tuesday "Symphonies at Six" will continue, also the Thursday afternoon "Symphonies for Young America."

Vienna Opera in Russian Hands

Russian assault forces on April 10 were in possession of the heart of Vienna, and among the famous buildings which they held was the Vienna State Opera, as well as the Town Hall and the Parliament houses. The Opera's director, before the Anschluss in 1938, had been Edwin Kerber, with Bruno Walter as advisory musical head. Since the occupation of Austria by Germany, the musical direction was under the Reich Music Chamber, with German conductors and singers forming the bulk of the personnel. Wilhelm Furtwängler, though offered the directorship, is said to have declined, but made appearances there as guest. The singing personnel, orchestra and administration had been severely "purged."

What Summer Schools Offer

(Continued from page 5)

dent orchestra. Karl Zeise of the Boston Symphony teaches cello and directs the chamber music ensembles. Marshall Bartholomew, director of the Yale Glee Club, teaches singing and has charge of the student chorus. Instruction in piano playing is given by Dean Simonds and Arthur Hague; in organ by H. Frank Bozyan, organist of Yale University; in musicianship by Virginia French Mackie, authority on musical pedagogy. Lectures on art, illustrated by slides, are given by Elizabeth Chase, docent at the Yale Art Gallery; on literature by Leonard Stevens of Phillips Exeter Academy; and on speech by Sydney Thompson. Informal activities include folk dancing, madrigal singing, reading of plays and poetry.

Specializing in the ideal summer for music lovers of the younger set—age bracket, 14 to 18 years—is the Cape Cod Music Center, where Mrs. C. C. Crocker directs instruction for beginners and those more advanced in instrumental and vocal music, ballet and studio arts.

Peabody's Schedules

Further south, the Peabody Conservatory of Music in Baltimore has its annual summer interval of study and concerts from June 25 to Aug. 4. Reginald Stewart is director and Frederick R. Huber, manager. The faculty consists of members of the conservatory staff, assisted by teachers of the preparatory department, as well as guest teachers on specialized subjects. Pupils are accepted in all grades and branches and this season the faculty will be enlarged and the curriculum broadened. Special courses are given in public school music. Leah Thorpe, with many years of experience in all phases of the school music program, will conduct a "workshop" for elementary teachers and music supervisors, assisted by Dr. Ernest G. Hesser, director of the department of music education in Baltimore, and Osmar Steinwald. Courses in group piano demonstration are under Olga E. Prigge of the faculty of the College of Music, Cincinnati, where she is in charge of the teachers training section for piano class methods.

In the Middle West

Middle Western music courses are plentiful. The Cincinnati Conservatory of Music opens its summer activities on June 18, to continue through July 29. Dr. John A. Hoffmann, director and dean, announces that the larger part of the regular faculty will teach summer classes. Robert Goldsand, pianist and member of the artist faculty, conducts a piano master class (June 26 through July 13). During the same three weeks, Dorothy Stolzenbach Payne will offer a piano normal class, taking up the teaching material of preparatory school level. Problems of technic as well as new teaching material, programs and other matters of special interest to the private teacher will be discussed. Demonstration pupils will be used. Other summer features include the Summer Symphony Orchestra, conducted by Merrill Van Pelt; the Summer Concert Band, with Dr. Frank Simon, conductor; the Summer Chorus, directed by Sarah Yancey Cline; and the Voice Normal Class, under Dr. Hoffmann.

Clinic at Baldwin-Wallace

A Band and Orchestra Clinic is the special project of Baldwin-Wallace Conservatory at Berea, Ohio, holding an early summer school during May and June. The clinic, held from June 18 to July 1, is under Cecil W. Munk, head of the public school music department. The schedule includes daily sectional rehearsals and daily full band and orchestra practice; ensemble experience in small groups; baton twirling; a recreational and entertainment program. In addition to the conservatory faculty, who will participate in the clinic, there are guest teachers and sectional leaders. Frederick Ebbs, an alumnus of the conservatory, who is a prominent high school band leader, is guest conductor of the Clinic Band. George Poinar, conductor of the Baldwin-Wallace Symphony Orchestra and member of the Walden String Quartet, conducts the Clinic Orchestra. Besides this special feature, the faculty and courses comprise: Dr. Albert Riemenschneider (director of the conservatory), organ; Carl G. Schluer, Delbert Beswick, Margaret Murray Schluer and Blair Cosman, piano; George Poinar, violin; Leonard Treash, voice; Cecil W. Munk, public school music; Harry Parks, clarinet and woodwind; James H. Doling, flute; Max F. Denmark, brass instruments.

Colorado to Hold Conference

Pike's Peak and other scenic wonders are the background for Colorado College's courses in music, drama and dance, July 2 to Aug. 25. There will also be a Beethoven Festival, and the American Composers Congress festival in Colorado Springs, combined with the eighth annual Conference of Fine Arts, sponsored jointly by Colorado College and the Colorado Springs Fine Arts Center. Johana Harris, professor of piano, in addition to her regular courses, will give a special course in accompanying. Roy Harris, composer-in-residence, will lecture on the life and music of Beethoven and offer courses in composition and conduct a music educators forum. John C. Wilcox, president of the National Association of Teachers of Singing, on the summer faculty for the third consecutive year, gives a clinic course for teachers, and classes and private instruction in speech and diction. Robert Gross, acting chairman of the department of music, will teach violin and theory. Honora McKay, of the regular faculty, and Peter Page, baritone, will teach voice. Others on the summer faculty include E. D. Hale, dean emeritus, and Myrtle M. Bridges, piano and preparatory courses; and Frederick Boothroyd, A. R. C. O., organ. Hanya Holm, American dancer, choreographer and educator, returns for her fifth consecutive summer. The work of every dance student will point toward participation in a dance production during the Conference of Fine Arts. Woodson Tyree, instructor in drama at Colorado College, gives courses in acting, speech and play production. The Roth Quartet presents Beethoven's entire cycle of string quartets during August.

AT COLORADO COLLEGE.

Roy and Johana Harris, Guy Mombaerts and Charles Foidart, members of the Belgian Piano String Quartet; John C. Wilcox and Hanya Holm in friendly discussion in the Harris home. (Photo by Loyde Knutson.)

SALZBURG-IN-STOWE

Ancient blockflutes and the quaint dirndl costumes of the Austrian Tyrol lend Old World flavor to a background of Green Mountain scenery at Stowe, Vt., where 500 people from all parts of the United States will gather during July and August to participate in four ten-day "Sing Weeks," conducted by the Trapp Family Singers. (Photo by Robert Lewis.)

FRANK LA FORGE

takes a brief holiday in the wilds. The La Forge-Berúmen Studios in New York, for voice and piano students, will be open all summer. Weekly pupils' recitals take place each week and a half-hour program is broadcast over WNYC each Friday evening at 9:00, beginning May 4. (Photo by R. L. Young.)

HAROLD BAUER

resumes teaching at the Manhattan School of Music, New York, and the Julius Hartt School of Music, Hartford, Conn., at the end of April. Dr. Bauer has been holding special classes at the University of Miami and at Trinity University, Tex. For the rest of the season he will teach both privately and in class at the Manhattan School of Music and in June hold his master class there. Students may enroll as performers or auditors.

METROPOLITAN OPERA NEW YORK SEASON ENDS; ANNUAL PARISFAL HEARD

The Metropolitan Opera's home season closed officially on March 31, with the final performance of the popular Ring Cycle. The company reappeared on Broadway for a final performance of Traviata on April 4. The ensemble opened its tour of other cities which includes appearances in Baltimore, April 2 and 3; Boston, April 5 to 14; Cleveland, April 16 to 21; Lafayette, Ind., April 23; Milwaukee, April 24 and 29; Minneapolis, April 26 to 28, and Chicago, April 30 to May 5.

Features of the final fortnight in New York were the two annual performances of Parsifal. This "consecrational festival play" was given its first presentation of the season on March 28. The orchestra, under Emil Cooper, gave a deeply moving and atmospheric reading of the score, chorus and principals responding also with intensity of projection. Emery Darcy's youth and fine voice were assets in an inspirational portrayal of the guileless hero, and much of his work was thrilling in its sincerity and appeal. Janssen, particularly in the rejection scene, did some magnificent singing, and his rich smooth and sympathetic expression characterized the poignant Amfortas music. Kipnis as Gurnemanz, Olitzki as Klingsor, added to the sense of majestic and sombre drama. The Kundry of Thorborg is a vital figure, always interesting, and at moments vocally superb. Not entirely pleasing to hear, although attractive in appearance, were the Flower Maidens, sung by Mimi Benzell, Christina Carroll, Hertha Glaz, Marita Farell, Maxine Stellman, and Lucielle Browning. Margaret Harshaw as the Voice, John Garris and Karl Laufkoetter as Esquires, sang excellently. The two Knights of the Grail were Cehanovsky and Hawkins. M. C.

TANBARK TO GOLDEN HORSESHOE.

Helen Traubel, leading dramatic soprano of the Metropolitan Opera Association, was presented with a Tennessee walking horse named "White Ghost" by Robert Ringling of Ringling Brothers Circus. The animal made his debut at the Metropolitan with Miss Traubel on March 31 in Goetterdaemmerrung. A slight waltz tempo in the Equine's gait was forgiven in view of the fact that this was a first entry into higher realms of art.

Walküre Again

The second performance in the Saturday evening series of the Ring presented a more or less familiar cast, Melchior as Siegmund, List as Hunding, Herbert Janssen as Wotan, Helen Traubel as Brunnhilde. Astrid Varnay as Seiglinde, Kerstin Thorborg as Fricka. Miss Varnay was happily cast in the Sieglinde role, singing with well-rounded tone and emotional significance. Miss Traubel offered her customary appealing portrayal of the young Valkyrie and was particularly effective in the scenes with Wotan, the latter sung by Janssen with warm, sonorous quality of voice and smooth vocal line. A disappointment of the opera was the Valkyrie singing of Act III. The group, including Beal Hober, Thelma Votipka, Irene Jessner, Lucille Browning, Martha Lipton, Jeanne Palmer, Thelma Altman and Margaret Harshaw, apparently sang with accuracy and enthusiasm, but the voices, with the exception of Votipka's, were light and lacking in the needed brilliance for the intended dramatic effect. This is no criticism of the tonal beauty projected by several of the singers, but in spite of this there was a sense of lack of weight and point in the ensemble. George Szell conducted in excellent style. M. C.

The Golden Cockerel had an all-repeat presentation on March 12 had Armand Tokatyan singing his first Edgar of the season. Tokatyan also was the only seasonal newcomer on March 16, when he sang Rodolfo in La Boheme.

Carron Sings Tristan

The fourth performance of Tristan on March 21 presented a familiar cast with the exception of Arthur Carron, who sang the name role. Mr. Carron's voice has its good points, the best being a notable high register, which has clarity and projection. But the tenor was not happy in voice or characterization of the Tristan part. Helen Traubel, in beautiful voice as Isolde, Blanche Thebom, histrionically sympathetic as Brangaene, Janssen as Kurvenal, Cordon as King Mark, Darcy as Melot, John Garris and Gerhard Pechner in lesser roles completed the list of performers. Erich Leinsdorf conducted. M. C.

The brilliant success of the Meistersinger restoration was underscored again in the fourth performance of the work on March 22.

The final Don Giovanni of the season, March 23, also made a fine showing under the masterful direction of Bruno Walter. The regular cast, which had been heard in previous performances, responded magnificently. R. K.

Third in the Saturday night Wagner Ring Cycle was a performance of Siegfried on March 24 (evening), with George Szell wielding a potent baton over a personnel well known in their roles. The afternoon's attraction was Carmen, with Lily Djanel, Licia Albanese and others of familiar excellence.

Fidelio Under Breisach

The season's second Fidelio (March 26), originally scheduled as an all-repeat performance, had a last-minute change of conductors, Paul Breisach replacing Bruno Walter, who was absent because of the death of his wife. Breisach, in charge of the same cast as in the work's restoration the previous week, directed with brilliance, receiving prolonged plaudits from his audience, especially after the Leonore No. 3 Overture, played between the two scenes of the second act. M. H. S.

The last Der Rosenkavalier performance (March 29) brought two changes in the usual cast, Eleanor Steber as Sophie and Jarmila Novotna as Octavian. Both gave accomplished performances. Otherwise, the cast included Irene Jessner as Princess von Werdenberg, Emanuel List as Baron Ochs, Walter Olitzki as Faninal, Kurt Baum as the Singer, Thelma Votipka as Marianne, Alessio De Paolis as Valzacchi, and Martha Lipton as Annina. George Szell, conductor, as usual gave the work its imprint with his masterly interpretation of the orchestral part and direction of the stage. H. W. L.

Djanel in First Santuzza

The inseparable Cavalleria Rusticana and Pagliacci made their last appearance for the season on March 30. Innovations were Lily Djanel in her first Metropolitan Santuzza in the former work, and Alessio De Paolis singing Beppe in the latter for the first time this season. Miss Djanel's portrayal was over-colored, melodramatic rather than powerful. However, she looked attractive, moved gracefully, as always, and held interest by the intensity of her characterization. B. H.

The traditional Good Friday matinee performance of Parsifal had Lauritz Melchior as the hero. Otherwise the cast was the same as at the previous Wednesday staging. In fine voice, he repeated earlier successes in the role, with due dramatic regard to the development of the character of Parsifal. A. G.

The final Saturday of the Metropolitan's New York season had Trovatore as matinee (with an all-repeat cast except for Castagna's first Azucena of the season) and, in the evening, Goetterdaemmerung, the final chapter if the "popular" Ring cycle. Mme. Castagna added another notable exposition to her many appearances in this role. Cordial and overflowing audiences heard both operas.

Metropolitan's 18-Week Season to Open November 26

The Metropolitan Opera 1945-6 subscription season will consist of 18 weeks and will open on Nov. 26, according to an announcement by Edward Johnson, general manager. The season will be of the same length as the one just concluded, and will include 18 Monday evening and Saturday matinee bills, and 16 Wednesday, Thursday, Friday and Saturday evening performances.

Altoona Orchestra's Schedule

The Altoona (Pa.) Civic Symphony, Russell Gerhart, conductor, closed its winter season last month, with Joseph Laderoute, tenor, soloist. Franco Autori will be guest conductor for the orchestra's spring pop concert on May 3.

The orchestra announces five Thursday evening concerts for 1945-46. Soloists will be: Jesus Maria Sanroma, pianist, Oct. 25; Samuel Mayes, cellist, Dec. 6; Hilda Banks, pianist, Jan. 31; Patricia Travers, violinist, March 14; and, for the spring pop, Mary Agnes Davis, soprano, May 2.

Kansas City Philharmonic Announces Soloists

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra, with Efrem Kurtz again as conductor, will present the following soloists next season: Bidu Sayao and Eleanor Steber, sopranos; Claudio Arrau, Artur Schnabel, and William Kapell, pianists; Patricia Travers and Albert Spalding, violinists, and Alexander Kipnis, bass. Another leading artist will be announced later.

Jascha Heifetz was soloist in the tenth subscription pair on Feb. 28 and March 1, playing the Brahms concerto Kabalevsky's Second Symphony was the novelty under Mr. Kurtz's baton. At the previous pair of concerts, Artur Rubinstein was applauded as soloist in Beethoven's Piano Concertos Nos. 1 and 4. The orchestra is now concluding its most successful season, and announces ten pairs of concerts for 1945-6.

A recent concert of the Kansas City Philharmonic Orchestra featured the premiere of Suite for viola and orchestra by Harold Newton, with the composer as soloist. Mr. Newton dedicated the score: "To the conductor and members of the Kansas City Philharmonic Orchestra in celebration of 10 years of pleasant association."

Roy Harris Named OWI Music Overseas Director

Roy Harris, American composer, has been appointed director of music of the overseas division for the Office of War Information. Harris succeeds Daniel Saidenberg, who recently resigned the post after serving for a year, in order to return to his private musical career.

Worcester Festival Plans

The Philadelphia Orchestra, under Eugene Ormandy, will again be heard at the Worcester, Mass., Music Festival during the week of Oct. 8. Soloists will include Rudolf Serkin, pianist, Stella Roman and Dorothy Maynor, sopranos, Jean Watson, contralto, Donald Dame, tenor, and Lansing Hatfield, baritone. Walter Howe will lead the Festival Chorus in the premiere of Marion Bauer's China, for chorus and orchestra.

Bjoerling Returning to "Met"

Jussi Bjoerling, Swedish tenor, will rejoin the San Francisco Opera in October and the Metropolitan in November. He probably is the first artist to return to America since the outbreak of the war. His concert and radio engagements are booked by Columbia Concerts.

St. Louis Reengages Golschmann

Vladimir Golschmann has been reengaged as musical director and conductor of the St. Louis Symphony Orchestra for his 15th successive season. During three weeks in which he appears as guest conductor of the Cleveland Symphony, Golschmann will be replaced by Leonard Bernstein for two weeks and Harry Farbman, concertmaster and assistant conductor, in the third week. Soloists already under contract are Joseph Szigeti, Nathan Milstein, Erica Morini, Albert Spalding, violinists; Robert Casadesus, Artur Rubinstein, William Kapell, Alexander Uninsky, Alec Templeton, Oscar Levant, pianists; Helen Traubel, Gladys Swarthout, vocalists; Gregor Piatigorsky, cellist.

Ducloux Decorated

M/Sgt. Walter Ducloux, formerly an assistant of Arturo Toscanini and conductor of Charles L. Wagner's production of Barber of Seville, has been awarded the Bronze Star for his work with a reconnaissance platoon in France. Sgt. Ducloux recently had special leave to serve as guest conductor with the Symphony Orchestra of Nancy.

NEW YORK CONCERTS

The Philadelphia Orchestra, under Eugene Ormandy, opened its concert of March 20 at Carnegie Hall with the Symphony No. 88, in G major, by Haydn, done with delicacy. It was followed by the first New York performance of Three Movements for Strings and Percussion, by Louis Gesensway, a member of the violin section. The work is well constructed and orchestrated and shows a vivid feeling for tonal color. While not at all radical, it uses the percussion instruments with a great sense for their timbres and rhythmic potentialities. The composer, who played in the orchestra, took bows and the audience feted him extensively.

Also on the program was Stravinsky's Fireworks. The concert closed with a thrilling reading of Brahms' Piano Concerto No. 2, which Rudolf Serkin played with his usual perfection.

H. W. L.

Firkusny and Kreutz with Philharmonic

The Philharmonic concert of March 22 was prophetic of the spring holiday season, including the Reformation Symphony of Schumann and excerpts from Wagner's Parsifal, the Beethoven Emperor Concerto played by Rudolf Firkusny and a New York premiere of Music for Symphony Orchestra by Arthur Kreutz, with the young American composer as guest leader.

Mr. Kreutz, winner of both the American Prix de Rome and the Guggenheim Fellowship, showed in his music rather good technical gifts, but the three-movement score was too long for its content. He had a cordial reception for his evident ability as a conductor.

Mr. Firkusny's playing of the concerto was vigorous and expressive, with much virtuoso ability as well as solid musicianship. He had long applause and recalls at the end. The Schumann Symphony made a considerable impression and the Parsifal excerpts exerted their atmospheric magic. The length of the program, however, told against complete satisfaction. R. M. K.

John Corigliano, the Philharmonic's concertmaster, was the orchestra's soloist at the March 25 matinee, playing the Brahms Violin Concerto with the artistic excellence New York audiences have come to expect of him. Rodzinski and the orchestra gave him fine support. The other numbers were Mendelssohn's Reformation Symphony and another performance of the Good Friday Spell from Wagner's Parisifal. M. H. S.

St. Matthew Passion under Walter

The Bach St. Matthew Passion was presented by the New York Philharmonic-Symphony under Bruno Walter at Carnegie Hall on March 29, and in three subsequent hearings during Holy Week. The performances offered an array of soloists, Nadine Conner, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell and Francesco Valentino, baritones; Lorenzo Alvary, basso; Ralph Kirkpatrick, hardpsichord; Edouard Nies-Berger, organ; John Corigliano and Michael Rosenker, violins; Janos Scholz, viola da gamba; John Wummer, flute; Harold Gomberg, oboe, plus the handsome assistance of the Westminster Choir, Dr. John Finley Williamson, director, and the Junior Choir of St. Margaret's Church, Dr. Norman McCulloch, director.

Mr. Walter conducted a masterly performance, a scholarly reading of the uncut score with moments of sheer magnificence. Some of the tempi were open to cavil by devotees of the traditional oratorio school, one instance being the speed of the famous Bleed and Break aria for soprano, which unduly pushed the otherwise delightful Miss Conner. The soloists maintained a general standard of excellence. Some superlative singing was done by Mack Harrell as Jesus, and William Hain in the vocally heavy double task of Narrator and tenor soloist. Miss Watson exhibited a voice of voluminous warmth, particularly in the second nalf of the work. Mr. Valentino was effective in phrasing and diction of his assignment. The text seemed especially difficult for Mr. Alvary, and, indeed, not felicitous for any of the soloists. One missed the strength and clarity of many of the older translations, with their flavor of the King James Testament version. This was one of the few flaws in a superb performance, for which the conductor modestly declined applause at the end.

M. C.

Prokofieff Cantata by Philadelphians

The last New York concert of the Philadelphia Orchestra, under Eugene Ormandy, was climaxed with a performance of Prokofieff's Alexander Nevsky, cantata for chorus, contralto solo and orchestra, Opus 78. The work, originating from music written for a film of the same name in 1938, is one of the most eloquent and appealing compositions to come from the composer's pen. It has a dramatic drive which took the audience by storm. Among the seven musical pictures is the Field of the Dead, where a Russian girl mourns the fallen in a chant full of tenderness, grief and profound patriotism. Rosalind Nadell, with her warm, beautiful contralto, sang the solo part extremely well, and the chorus from the Westminster Choir College showed its usual mastery. Ormandy provided a clear, impressive and convincing interpretation.

The concert opened with a very successful performance of Bach's Brandenburg Concerto No. 2 with Alexander Hilsberg, William Kincaid, Marcel Tabateau and Saul Caston as soloists in a performance of intimacy and delicacy. It was followed by a convincing reading of Mendelssohn's Symphony No. 5 ("Reformation"). The audience gave conductor, orchestra, choir and soloists an ovation. H. W. L.

N. Y. Chamber Orchestra in Novelties

The New York Chamber Orchestra, conducted by F. Charles Adler, and composed of 40 members of the New York Philharmonic-Symphony, with William Lincer, violist, assisting, gave another concert at Town Hall on March 21. There were no less than four first performances. Among them was the Adagio from the String Quintet by Bruckner, transcribed by Felix Guenther completely in the spirit of the composer, preserving even the peculiarities of instrumental combinations. Two excerpts from the music to Hamlet by Shostakovich, in first American performances, showed the sharp sense for musical characterization. However, the pieces are rather short to allow any final judgment of the merits of the whole score. The Transylvanian Rhapsody by Tibor Serly was played for the first time in New York—a pleasant, rather popular composition, based on Hungarian folk themes, recieved gratefully by the audience. Another first performance was a Fantasia for viola and orchestra by John Klenner, the solo part played with great virtuosity by Mr. Lincer. Without great individuality of musical style, it provides the solo instrument with good material. The concert opened with the rarely played Symphony in C major, No. 34 (K. 338) by Mozart. H. W. L.

Bernard Kundell, young New York violinist, appeared in recital at Town Hall, March 20, in a program that would call for the utmost display of musicianship from a more experienced artist. The program comprised Tartini's Sonata in G minor, Bach's Sonata in C major (for violin alone), Lalo's Symphonie Espagnole, Ballad and Country Dance by Haufrecht (first performance), Berceuse from Firebird Suite of Stavinsky-Dushkin, Caprice, of Vitetta (first performance) and the Tzigane of Ravel. The young artist's technical attributes are generally good, but there is occasional evidence of a labored style. Perhaps his greatest lack is in sensitive and imaginative subtlety in his interpretations. W. T.

Simon Sadoff, in his first New York recital, March 23 in Town Hall, brought to attention an excellent young pianist, American born and trained. Opening with a forceful rendition of Bach's D major Toccata, the artist continued with Brahms' Variations on a Handel Theme, Copland's Piano Sonata and Prokofieff's Contredanse (Opus 96, No. 2). These were delivered in excellent style, as were the concluding numbers, a waltz from Prokfieff's opera War and Peace (first American performance), Chopin's Ballade in G minor, Liszt's Jeaux d'eau à la Villa d'Este and Etude in F minor. M. C.

Olive Middleton, English soprano, was heard in recital at Town Hall on March 24. The program featuring many familiar numbers began with the Peri aria from Euridice, Gluck's Spiagge Amate from Elena e Paride, and Gia il Sole del Gange by Scarlatti. Miss Middleton continued with the Freischütz aria, Wie nahte mir der Schlummer, by von Weber, five Hugo Wolf songs, a group of French by Chausson and interesting English numbers by David Carver, Percival Garratt, Armstrong Gibbs, Maurice Besly and Hamilton Harty. The soprano's voice has weight and range, Miss Middleton also displayed excellent poise and sang with assurance and good style. George Reeves was the muscianly accompanist.

M. C.

Hofmann Returns

Josef Hofmann after two years gave his only recital of the season in Carnegie Hall on March 24. His program contained masterpieces of the classical and romantic repertoire and was supplemented with many encores, for which the audience clamored enthusiastically. The concert brought back many memories of unforgettable evenings for which one is indebted to this artist. Even certain shortcomings could not lessen the impression that one of the foremost musicians was at work. There were moments in his interpretation of the Moonlight Sonata by Beethoven of incomparable beauty, and the Harmonious Blacksmith Variations by Handel and Mendelssohn's Scherzo in E minor were played with utmost faithfulness to the composer's style. A group of Chopin led to Schumann's Faschingsschwank aus Wien, received with greatest approval. H. W. L.

Hempel's Recital

When Frieda Hempel stepped on the Town Hall stage in her recital on March 25, she was greeted with an ovation from a sold-out house which lasted for minutes. The world-famous soprano again displayed her familiar gifts as a singer, her charm, temperament, and unfailing musicality. It is only natural that this voice, which once was one of the most perfect instruments ever to be mastered by a singer, has had to pay tribute to time. But the program proved Miss Hempel in complete command of her audience, which followed her renditions with the greatest enthusiasm. Even an overabundance of histrionic elements, in the interpretation of her songs, was greatly enjoyed by her faithful admirers. Starting with an old Russian vesper hymn, she sang Lieder by Schubert, Schumann, Brahms, Loewe and Wolff, closing with a group of folk songs and The Blue Danube by Strauss. The encores and repetitions demanded doubled the original bill. H. W. L.

George Randol, baritone, who portrays the role of the father in Anna Lucasta, gave his first New York recital in Times Hall on March 25. Mr. Randol has a voice of ingratiating quality, handled with considerable skill. Although frequently projecting his high *forte* tones in an explosive manner, he showed an exceptional command of pianissimo singing throughout the medium scale. He was completely at home in the unusual South African and Nyssaland song groups, but seemed less so in the more sophisticated compositions. Noteworthy was his singing of folk arrangements by Holland, Burleigh and Hall Johnson, and Gershwin numbers were excellently delivered. Otto Seyfert at the piano played highly acceptable accompaniments. L. C.

ARTUR RODZINSKI and ROBERT CASADESUS,

conductor and pianist, contributed their services to the Red Cross Benefit Concert of the Philharmonic-Symphony on April 9 at Carnegie Hall.

Bach Circle in Couperin

Chamber music programs for connoisseurs are a specialty of the Bach Circle, and the one presented on March 26 at Town Hall was most rewarding, including little-known and lovely works. There was a first performance of Couperin's setting of the 80th Psalm, for voices, flutes, oboe, strings and harpsichord. L'Espagnole, sonade from Les Nations, also by Couperin, was for two flutes and basso continuo, and Bach's cantata No. 82 Ich habe genug was for basso continuo, bass, oboe, string quartet. Other works by both composers were for harpsichord and harpsichord and string quartet. Participating artists were Rose Dirman, soprano; Joseph Laderoute, tenor; Mack Harrell, bass; Mildred Hunt-Wummer and John Wummer, flutes; Lois Wann, oboe; the Mischa Mischakoff Quartet; and Yella Pessl, harpsichord. The vocal participants seemed hardly at home in the music, singing well tonally but with some uncertainty as to style. Miss Pessl's harpsichord performances won the evening's honors, revealing this artist at her best. D. B.

Able and musicianly recruits to the double-keyboard fraternity are Toni and Rosi Grunschlag, who made their New York debut on March 27 at Town Hall in music by Couperin, Bach, Brahms, Debussy, Casadesus, Roussel and Milhaud. Warm applause greeted the young women. D. B.

Oratorio Society Gives Bach Mass

The New York Oratorio Society, now in its 72nd season, gave the ninetieth complete performance of Bach's B minor Mass, on March 27 in Carnegie Hall. Alfred Greenfield directed the chorus of 300, the accompanying orchestra and the soloists, Barbara Troxell, soprano; Lydia Summers, contralto; Joseph Laderoute, tenor, and Wellington Ezekiel, bass-baritone. The fundamental work of the chorus was projected in noble style, with gradations in dynamics which made this performance interesting. Perhaps the chief weakness lay in the selected soloists.

(Please turn to page 15)

RADIO NEWS
by William Taylor

CONGRATULATING WINNERS IN METROPOLITAN AUDITIONS OF THE AIR.

Left to right, Arthur W. Steudel, President of Sherwin-Williams Co.; Joseph Victor Laderoute, tenor; Pierette Alarie, coloratura soprano; Thomas Tibbett Hayward, tenor; Robert Merrill, baritone, and Edward Johnson, General Manager of the Metropolitan Opera Association.

Contracts Awarded to "Met" Broadcast Auditions Winners

Both in their twenties, two young men received the coveted Metropolitan Opera contracts, a cash prize of $1,000 and a silver plaque, as winners in the annual broadcast program, The Metropolitan Opera Presents, formerly known as The Metropolitan Auditions of the Air (WJZ, 5:30 p. m., EWT), on April 1. The singers were Robert Merrill, baritone, of Brooklyn, N. Y., and Thomas Tibbett Hayward, tenor, of Kansas City, Mo.

Returning for reappearances, on the program this season, undiscouraged by previous attempts in other years, both the singers proved the truth of the old adage, "If at first you don't succeed. . . ." Hayward first sang on the broadcasts in January, 1944, and Merrill returned to open the 1944-45 season, after earlier appearances in 1939 and 1940. The prize has not been awarded to two men since 1938, when John Carter and Leonard Warren won the auditions of the air.

Two other talented young artists, Joseph Victor Laderoute of Sault Ste. Marie, Ontario, and Pierette Alarie, coloratura soprano of Montreal, who is still a student at the Curtis Institute of Music in Philadelphia, won $500 scholarship awards and options on their talents were taken by the "Met."

Edward Johnson, General Manager of the Metropolitan, made the announcement of the winners from the stage of the Opera House, where the ceremony was broadcast. The awards were presented by Arthur W. Steudel, president of the Sherwin-Williams Company, sponsor of the program.

A competition of 23 weeks was survived by the winners in which more than 500 singers were heard in preliminary auditions, 16 being chosen to sing on the air. There were seven finalists.

As official members of the Metropolitan Opera, the two winners made their debut at the Pre-Opera Concert, held at the Public Auditorium in Cleveland on April 10, when they joined the former winners of the "Auditions" in singing excerpts from the operas to be presented by the Met during the Cleveland opera season. Merrill and Hayward bring to 42 the number of singers who have been added to the "Met" roster through 10 years of the Auditions.

Metropolitan Opera Association judges for the hearings were Edward Johnson; Earle R. Lewis, assistant general manager; Frank St. Leger and Wilfred Pelletier, conductors.

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While they waited patiently for the doors of the "Met" to open for this event, a solid mass of humanity, drawn from all ranks and walks of life in New York, packed the pavements to the curb, forming a line reaching practically around the huge building. It was a significant demonstration of the active interest shown in opera, and a glowing tribute to radio through the medium of the Blue Network, and to the public-mindedness of Big Business, a tremendous factor in stimulating such interest.

The greatest result from this happy combination is the discovery of young singers, and the creation of an ideal opportunity for them to have a hearing. There is, finally, the glittering prize of a "Met" contract to those of superior qualifying talent and ability. American music-lovers owe a great debt to radio and commercial firms for their contribution to the development of music in America. It is a debt which they should appreciate fully.

Beecham Begins Saturday Symphonic Series on Blue

An event of unusual interest was the inauguration of a Summer series of symphonic concerts, called Saturday Symphony, by the distinguished British conductor, Sir Thomas Beecham, on April 7 via the Blue network. (WJZ, 4:00 to 5:00 p. m., EWT). Sir Thomas was engaged to conduct this new and specially organized American Broadcasting Company symphonic orchestra for four concerts, with other broadcasts on April 14, 21 and 28.

This is the British maestro's first sustaining series over a major American network. He will present a group of programs which will be of extraordinary interest to both the professional and amateur music lovers.

Sir Thomas will be the first in a list of noted conductors to be presented by the Blue during its 1945 series of summer concerts. Others, who will appear with the Saturday Symphony include Russian-born Nicolai Berezowsky, composer and violinist; Max Goberman, young American conductor, scheduled to baton six concerts for the series in May; and Josef Stopak, well known Blue Network conductor. Additional conductors for the series will be announced shortly.

The British maestro scouts emphatically the general impression that radio is anathema to him. "As a matter of fact," he remarked, "I have a duality of approach to broadcasting. First, and most important, the radio has been unquestionably the means of making a very large number of persons acquainted with great music. Secondly, I have no objection, whatsoever, to playing over radio, as long as I have control of the machine.

"My most radical objection is to the person in the control room, who has a tendency to manipulate a sound control device before him, without having the slightest idea of my technique. In consequence he turns all the knobs within his reach during a broadcast, and almost always stultifies the very thing I am trying to create, such as elegant expression or nicely calculated tone. For instance, when the person in charge knows a crescendo is approaching, he will order a diminuendo, lest the microphone be blasted. The result is that the listening audience hears a diminuendo instead of a crescendo, the exact opposite of what is intended.

"It is also a sad state of affairs, but true," he continued, "that the average manager believes the world's first-class repertoire is limited to about 20 symphonies, five piano concertos, and ten symphonic poems. That is his creed."

Sir Thomas thinks that it is time the broadcasting companies paid more attention to good music, and believes that each network should have its own symphony orchestra.

In his programs the English conductor will perform some American compositions, including the radio premiere of Virgil Thomson's First Symphony. He also plans to do the Handel-Beecham Piano Concerto in one program, with Lady Beecham as soloist.

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American Broadcasting Company To Drop "Blue" Designation

The familiar phrase, "This is the Blue Network," will be discontinued on June 15 by the American Broadcasting Company, and the latter name will be used exclusively in all announcements in future. As a network designation, the Blue network is the oldest name now being used, having originated a few months after the National Broadcasting Company formed the first radio network, known as the NBC Red.

Starting with seven affiliated stations, the Blue network grew until in January, 1941, the roster included 92 stations in a coast-to-coast network line-up. On June 15, when the American Broadcasting Company becomes its network designation, the company will have 97 stations in its network organization. Of these, four — WJZ, New York; WENR, Chicago; KECA, Hollywood, and KGO, San Francisco — are owned and operated by the company. The decision to use the words "This is the American Broadcasting Company," completes the cycle started in January, 1942, when the Blue network as an independent broadcasting organization was born.

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Margaret Kennedy, head of Latin American publicity for CBS, returned recently from Cuba, where she journeyed by plane to confer with President Ramon Grau San Martin, as well as to visit the CBS affiliate in Havana, Station RHC. She says that Havana is one of the most radio-minded cities she knows. It has 32 operating stations, and the future of radio there is most promising. Quite a few Spanish programs that originate in New York are transmitted to South America by short-wave, but government limits exist as to the number of short-wave programs that a network can send down the line.

SIR THOMAS AND LADY BEECHAM

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TELEVISION

Dorothy Kirsten Is Example of Young Artist's Success

Slender, graceful and blond, Dorothy Kirsten, only a few short years ago, like many other young artists, was struggling for recognition in the field she had chosen for her career. Today she has reached her goal, with a record of achievement that would be laudatory if she had a decade of effort behind her. She is equally well known to audiences of the air-waves, opera, operetta and concert.

No magic legerdemain of luck contributed to the enviable place she has reached in music. Rather, endowed with the requisite talent, she was thoroughly prepared by hard, intelligent work to take advantage of opportunity when it came to her.

The first chance to register her vocal and dramatic attainments, came through the greatest of all entertainment media, the radio. The program was presented by the Postal Telegraph, on a New York State network. Her debut met with such a favorable reaction by the dial-turners that she was supplied with her own orchestra and appeared regularly on the air five times a week. Since then, she has been starred on almost all the major radio programs, such as Firestone, Texaco, Prudential, Telephone, New York Philharmonic and Coca-Cola. One of the most popular shows of the air titled Keepsakes, which ran for a year on a Blue Network coast to coast hook-up, featured her each week on a star-studded program, with no time out for summer relaxation. This season she has been making regular appearances on the Cities Service, Highways In Melody, and RCA Victor's Music America Loves Best.

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It is surely paradoxical that in Miss Kirsten's formative years music was her second consideration. With an innate flair for the theatre, she had a great ambition to be an actress, in spite of a rich musical heritage that destined her to be a singer. Her grandfather, James J. Beggs, a well-known musician in another era, was conductor of the Buffalo Bill Band, which made a world tour, performing before royalty in Europe and Asia. Her great-aunt, Katherine Hayes, was known as the "Irish Jenny Lind," and sang at La Scala, the Opera-Comique and Covent Garden. Her brother was a trumpet player and is now a professor of music. Two sisters are pianists, and her mother, an organist and teacher of music.

But despite this musical background, Miss Kirsten's urge for the stage was so dominant that she took dancing and dramatic lessons in preparation. Yet in due course of time, when the realization came that her greatest gift was her voice, this training proved to be invaluable. Undoubtedly her ease and convincing portrayal of operatic roles can be traced to this early basic training.

The young artist's first concert engagement occurred in the summer of 1940 in the Court of Peace at the New York World's Fair. That fall she signed her first opera contract with the Chicago Opera, and made her operatic debut as Musetta in La Boheme, followed by a series of operatic and concert engagements. The recent fall season of the New York City Center Opera, bringing Miss Kirsten's vivid and scintillating performances as Violetta in Traviata and as Manon in Puccini's Manon Lescaut, gave her a position in the forefront of American opera singers. Besides opera, the versatile singer has starred with comparable *éclat* in The New Moon, The Merry Widow and Victor Herbert's The Only Girl.

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Miss Kirsten is convinced that America is the "toughest" country in the world for an aspiring opera singer, mainly because of the many languages in which operas are sung, and which the audiences do not understand. Based on her own experience, the young artist feels that it is a prime necessity for an American singer to study the fundamentals of the stage and acting.

"Many artists," she said, "who possess personality have not learned to project dramatic characterizations through their body, as well as their voice. An artist who is not able to make a beautiful and realistic picture of the role she is portraying has just so much more against her ultimate success. Often there is only one thing to admire, a fine voice. But operatic roles demand much more than that. Of course a singer primarily must have a natural instinct for the theatre, which can be developed by study."

Opera and concert activities of the young singer are of engrossing interest to her, but when radio is mentioned, her face lights up, and she grows enthusiastic about the important part broadcasting has played and is playing in bringing fine music to millions of homes.

"The radio," said Miss Kirsten, "has been a dominating force in developing the most musically discriminating audiences in the world. It widens, rather than narrows, the scope of an artist's abilities. To say the least, it is a thrilling adventure to imagine the great, unseen audiences that have been created by the magic of the air-waves."

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Toscanini Conducts Final Concerts in NBC Series

Arturo Toscanini led the NBC Symphony Orchestra on the General Motors Symphony of the Air program (NBC, 5:00 to 6:00 p. m., EWT) in the final concerts of his tenure of the series. The concerts were distinctive for brilliant programming. The broadcast of March 25, the Maestro's 78th birthday, offered Mozart's sparkling Marriage of Figaro Overture, Haydn's Symphony No. 98 in B flat, and Kabalevsky's melodious Second Symphony, Opus 19.

Climaxing the series, the elaborate Easter program was distinguished by the performance of Act II of Gluck's opera Orpheus and Eurydice, in which the mezzo-soprano role of Orpheus was sung impressively by Nan Merriman. Participating in excerpts from Bach's St. Matthew Passion, which closed the program, and in Orpheus, was a 50-voice mixed chorus trained by Peter Wilhousky. In both presentations, Toscanini transcended even his superlative attributes by evoking from the orchestra magnificent and soul-stirring performances.

•

Shostakovich Chamber Music Festival Aired Over NBC

A three-program Shostakovich Chamber Music Festival was aired over NBC from March 3 to 17, inclusive (NBC, Saturdays, 11:00 to 11:30 a. m., EWT). The cycle opened with the composer's Piano Quintet in G minor, performed by Arthur Balsam, pianist; Mischa Mischakoff and Daniel Guilet, violinists; Benar Heifetz, cellist, and Carlton Cooley, violist.

The following Saturdays, March 10 and 17, featured respectfully, the composer's Trio in E minor, and Quartet No. 2, the very latest Shostakovich works, neither of which has ever been performed in America before, either in concert or on the air. The two scores were flown from Moscow to the U. S. A., after the first part of the Trio was received by RCA Radiophoto circuit direct from the Russian city. The work was performed by Mischakoff, Heifetz and Earl Wild, pianist. Mischakoff, Guilet, Cooley and Heifetz were the musicians performing the Quartet No. 2.

These difficult works of the Russian composer were performed with commendable virtuosity and effectiveness. The much-heralded Trio undoubtedly ranks with Shostakovich's Seventh and Eighth Symphonies, having an underlying grim and tragic motif. The Quartet is conceived in a poetic mood, which is melodic and simple in treatment.

CELEBRATING 19TH ANNIVERSARY OF CITIES SERVICE HIGHWAYS IN MELODY

program, at the Rainbow Room of RCA building, New York. Left to right, Milton Aylesworth, former president of NBC; Alton Jones, President of Cities Service; Edwin Franko Goldman, Earl Wrightson, Paul Lavalle, conductor; Dorothy Kirsten, Thomas L. Thomas and Ford Bond, announcer of the program. (Photo by Jerry Saltsberg.)

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RCA Demonstrates Large Screen Home Television

The adage anent the shadows of coming events casting their shadows before was practically demonstrated on March 15, on a television screen. Large screen television for the home, providing bright, clear, high definition pictures 16 x 21⅓ inches in size, were shown for the first time by the RCA Victor Division of the Radio Corporation of America in a studio in Radio City. These advances will make possible low cost, large screen home television in about one year after civilian production is resumed.

Technical details of the receiver were explained by Dr. C. B. Joliffe, Vice President in charge of the RCA Laboratories. John F. Royal, NBC Vice President in charge of Television, discussed programming. A special half-hour program of live talent and films was presented for the demonstration.

This exhibit was an eye-opener to the tremendous possibilities of the television medium for home entertainment in the future, and the significant strides that are being made in its perfection for wide distribution after the war.

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Mirovitch in Microphone Hearings

Alfred Mirovitch, pianist, will broadcast on the Master Keyboard Hour over WNYC on April 15 and 22, the first an all-Chopin, the second an all-Russian program. On April 18 he addresses the Brooklyn Teachers Guild at the Brooklyn Academy of Music on Command of the Keyboard. Mr. Mirovitch has just completed a tour of the Pacific Coast.

Radio Notebook

Louis Kaufman played premiere of Violin Concerto by **Robert Russell Bennett** on CBS Invitation To Music, Mar. 21. . . . **Leonard Bernstein, Jennie Tourel, Muriel Smith, William Franklin,** and members of **N. Y. Philharmonic** heard in Gershwin Memorial Concert from Met Opera House, Mar. 20 via WNYC. . . . Memorial salute to **Joseph Schillinger** aired on WNEW, Mar. 23. . . . **Martial Singher & George Copeland** aired special Debussy anniversary program over WNYC Treasury Hour, Mar. 25. . . . **Stokowski** conducted Parsifal excerpts on CBS Great Moments In Music with **Jean Tennyson & Jan Peerce** soloing, Mar. 28. . . . **Max Pollikoff,** violinist, guest on **Eddy Brown's** Sunday night program during April via WLIB. . . . **Harold Kohon,** violinist, premiered **Johan Franco's** Elegy on WNYC, Treasury Hour, April 1, accompanied by composer. . . . **Garfield Swift,** baritone, guested on CBS Family Hour, April 1. . . . **Bruno Walter, George Szell & Igor Stravinsky,** N. Y. Philharmonic conductors next season. **Artur Rodzinski** continues as Director. All heard via CBS Sunday broadcasts. . . . **Blanche Thebom & Thomas L. Thomas** starred on NBC Music America Loves Best, April 1. . . . **Joseph Laderoute** soloist on Mutual's Hour of Worship April 1. . . . **Martha Lipton** heard via Blue network April 3. . . . Cleveland Orchestra, conducted by **Vladimir Golschmann,** returned to native city for Mutual broadcast, April 1. . . . **Lily Pons** made initial appearance following 4 months tour overseas service camps on Telephone Hour, April 2. . . . **Dorothy Kirsten** starred on NBC Highways In Melody program, April 6. . . . **Lawrence Brooks** featured on new Ford show premiere via NBC, April 8. . . . **Richard Crooks** highlighted on NBC, Voice of Firestone, April 9. . . . "Symphony of Americas," a new series of Mutual broadcasts under the sponsorship of the Reichhold Chemicals with replace Sat. broadcast of **Detroit Symphony Orchestra,** April 14 until regular series is resumed in the fall. New program will salute neighboring American nations musically.

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THE DANCE: Ballet Theatre Opens Spring Season

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the Opening of the spring Ballet Theatre season at the "Met" falling on Easter Sunday, the audience was a little more brilliant in its dress than it generally has been since the war. Flowers, plumes, and "formals" were out in full force. But the artificial decorations were not enough to hide the strained and worried faces that are caused by the misfortunes of war.

The first program featured mostly guest artists. Tamara Toumanova and Anton Dolin (the latter by courtesy of Billy Rose) co-starred in Giselle while Jerry Robbins, now also in the guest category, returned for his ballet, Fancy Free.

Toumanova's interpretation of Giselle hasn't improved in warmth or quality since last fall when she was first seen in the part. There are many moments that are very touching, but the illusion is spotty and broken by the technical consciousness that overpowers the projection of the characterization. Dolin played and danced the part of Count Albrecht with his usual finish and flash. Rosella Hightower, as the queen of the Willis, in the second act, was quite the star of the show. She imparts genuine feeling and style in her dancing, and she is technically superb. The Willis, led by Albia Kavan and Barbara Fallis, were especially well received by the audience.

Fancy Free, with its usual cast, Jerome Robbins, Harold Lang, John Kriza, Muriel Bentley, Janet Reed, Shirley Eckl and Rex Cooper, received a generally spirited performance, though some of the business appeared rather forced at times. The little crinks will, no doubt, be ironed out, and the piece will take on the freshness it had when it was first presented.

Antony Tudor's Gala Performance was the final work on the program. It was a delight to see Nora Kaye, Nana Gollner and Janet Reed again, for without them, Ballet Theatre just wouldn't seem like Ballet Theatre. John Kriza was seen for the first time by this reviewer as the partner of the French Ballerina, and he made an excellent impression. Tudor assisted the Italian Ballerina in his inimitable style. The work has undergone some of its much needed tightening up and it was especially enjoyable.

Second Bill Delights

On the following evening there was a repeat of Fancy Free and the balance of the program included Swan Lake, Lilac Garden and Graduation Ball.

Toumanova was the engaging Queen of the Swans and Andre Eglevsky again captured the audience with his dazzling beats and elevation, but the performance, as a whole, was generally under par. On the other hand, Antony Tudor's Lilac Garden, a piece of unusual merit, was perfectly cast. Nora Kaye and Alicia Alonso as Caroline and the Other Woman, respectively, were superb. Every innuendo and every emotion are given just the right amount of attention and accent—Kaye and Alonso are fullfledged artists. Antony Tudor and Hugh Laing naturally provide finished performances in their customary roles. This is one of the most delightfully absorbing ballets in the entire repertoire. The violin solo for the Chausson Poème was well played by Harry Farbman.

A TABLEAU FROM SWAN LAKE
as presented by the Ballet Theatre in its New York season at the Metropolitan Opera House.

Janet Reed and Harold Lang depicted exuberant youth along with the rest of the company in a peppy performance of Graduation Ball. Diminutive Miss Reed is all grace and charm; Mr. Lang is a winsome young cadet and both are most certainly capable sucessors to Riabouchinska and Lichine, the originators of the roles. Rosella Hightower's keen sense of comedy is another bright spot in the ballet.

Pillar of Fire Again Impresses

Highlighting the April 3 program were Pillar of Fire and a Pas de Deux from the Nutcracker Suite. The first-mentioned work continues to grow in dramatic intensity and power. The portrayal of the three sisters by Lucia Chase, Nora Kaye and Janet Reed has attained great artistic heights while Tudor and Laing are always the essence of dignity in their penetrating characterizations.

This is undoubtedly the aristocrat of all ballets produced during the decade. In its conception Tudor gives us the art of tomorrow. It is a sincere creation based on inner emotions; there are no artificial motives designed to attract the attention of certain individuals. There is a story to tell and it is told magnificently. After three seasons, it still stands alone, far, far, above all competition.

Toumanova and Eglevsky danced brilliantly in the Pas de Deux. They make a handsome couple and are well matched in virtuosity. It is in this type of choreography that Toumanova sparkles, and Eglevsky, too, is at his best. For pure classicism in ballet, this performance was perfection and a real thrill. Waltz Academy and Graduation Ball completed the evening.

The musical director, Antal Dorati, and his assistant, Mois Zlatin, are giving the dancers excellent support this season and the orchestra under their direction has, with but few exceptions, been excellent.

Harvest Time Premiered

The first of the novelties, Harvest Time, was presented on April 5. With costumes by Enid Gilbert, music by Wieniawski, discreetly arranged by Dorati, and choreography by Nijinska, it adds up to nothing more than a showpiece for Tamara Toumanova and a partner, who, incidentally, was the very gifted and accomplished John Kriza. There isn't very much about the ballet to suggest a pastoral quality, with the exception of the title. As it shapes up after more rehearsing, it will probably take its place in the repertoire as an alternate for Romantic Age.

A so-so performance of Romeo and Juliet, with the orchestra under the direction of Sir Thomas Beecham; Fancy Free, and the first Princess Aurora, with breathtaking virtuosity by Toumanova and a brilliant projection of the Bluebird Variations by Hightower and Eglevsky, completed the program.

ALBERTO TORRES,
Spanish dancer, in De Falla's Garden of Cordova, a feature of his recital at the New York Times Hall on March 28.

Torres at Times Hall

The Spanish dancer Alberto Torres, assisted by Suzanne Bloch, lute instrumentalist, attracted a very distinguished audience at his New York Times Hall recital on March 28. Most charming and unusual were the Peasant Dances, in which Miss Bloch accompanied Mr. Torres. These had a traditional air that was fascinating and refreshing. The more conventional and modern numbers were less successful, perhaps due to the inadequate piano accompaniments played by Paul Aron. The costumes, designed by Georg Stangl, were striking.

Dudley-Maslow-Bales at "Y"

The Dudley-Maslow-Bales Dance Trio and the New Dance Group, with Freda Flier substituting for Sophie Maslow, returned to the YMHA Dance Theatre on March 25. The major work in the first half of the program was Sea Bourne, with choreography by William Bales and music by Gregory Tucker. The theme is based on six women awaiting a sailor who is at sea while dreaming of his return. Mr. Bales reveals a keen awareness of emotions most Americans are experiencing today, with their loved ones off to the far flung battlefields. Furlough: A Boardwalk Episode, an entertaining and ingenious number by Jane Dudley and William Bales, is a worthy addition to the repertoire. Sophie Maslow's Folksay remains a well-grounded

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American work and Freda Flier is splendid in Miss Maslow's part. This is a group of skilled and artistically able dancers. Zoe Williams, pianist, accompanied.

Dance News

La Meri and her Natya Dancers presented a program of dances of India, Morocco, Spain and Hawaii on April 3 and 4 at the Ethnologic Theatre and on April 5 at the Muesum of Natural History. On the 10th, Scheherazade will again be presented and Ruth St. Denis and Ted Shawn are scheduled to appear as guests. . . . Nina Youshkevitch and Sidney Stambaugh danced the leading roles in a complete performance of Tchaikovsky's Sleeping Beauty at San Francisco's War Memorial Opera House on April 4, 6, and 8. Miss Youshkevitch has been associated with the "Met" Opera Ballet for the last two years and Sidney Stambaugh was formerly with the opera ballet.

Carnegie Institute Program

The Department of Music of the Carnegie Institute of Technology in Pittsburgh on April 5 presented the student chorus and orchestra, under the direction of Frederick Dorian, in a performance of Schubert's E flat Mass, and works by Thomson, Hindemith, Rathaus, Borodine and Strauss.

N. Y. Concerts

(Continued from page 1)

Miss Troxell's fine vocal line was inaudible at times. Mr. Laderoute and Miss Summers were not at their best, and Mr. Ezekeil's excellent voice is too light for the required massive utterance. Instrumental solos were well played by Mischa Muscanto, violin; John Wummer, flute; Lois Wann, oboe; William Vacchiano, trumpet and fluegelhorn.

M. C.

Horowitz at His Best

A sold-out house greeted Vladimir Horowitz at his recital at Carnegie Hall on March 28. Horowitz again proved his magic spell. The technical mastery of this artist seems without limits. Surprising were the simplicity and delicacy with which Chopin's Four Mazurkas were set forth, or Liszt's Au Bord d'une Source and Funerailles, transmuted to a romantic, simple piece which could stem from Schumann. Beethoven's "Waldstein" Sonata, though played technically to perfection (particularly the octave runs in the last movement), remained in an atmosphere of cool detachment and lacked the persuasiveness of the other offerings of the evening. Finally, Horowitz played Samuel Barber's Excursions, Opus 20, three small pieces in classical form based on American idioms, and his own transcription of Sousa's march, Stars and Stripes Forever, brought the evening to a climactic close. The house clamored for encore after encore, which the artist graciously granted. H. W. L.

Bartalini in Characterizations

The first of two unique and colorful programs was presented at Times Hall on March 29 by Bartalini, equally proficient as an actor, singer, and mime. The first two numbers, in pantomime, depicted a Byzantine Priest, and Kol Nidre, and then he delineated the reincarnated spirits of Cesare Borgia, Aretino and Louis XV. A group of character vignettes with song included Colloque Sentimental; The Distinguished Opera Baritone Sings a Song in English; Ein Wiener Wälzer; Bolero Del Corral De La Pacheca; Il Etait Un Petit Navire; Le Chanteur, and La Dottrina in Musica. Whether in serious or humorous characterizations, Bartalini demonstrates a keen sense of the theatre. The sumptuous costumes were designed and executed by the performer. Leon Pommer provided exceptionally fine piano accompanists. W. T.

Fourteen-year-old Elaine Malbin made her concert bow to New York at Town Hall, Mar. 31. Her adult program contained airs by Handel, Schumann and Schubert Lieder, the Santuzza aria from Cavalleria Rusticana and songs by Hageman, Foote, Besley and McCollin. One of the assets of the youthful soprano is a charming simplicity which, combined with a voice of clear, pure quality, great poise and an innate gift of song, augurs well for her artistic future. Her work was well received by an enthusiastic audience. Coenraad V. Bos was at his best as accompanist. M. C.

Richard Dyer-Bennet's last ballad and folk song program of the season, on April 1, brought a good-sized audience of his New York following to Town Hall to hear an English, Irish and American assortment. Mr. Dyer-Bennet is one of the best exponents of this difficult branch of the singing art. Long applause brought on six or seven encores at the close. M. L. S.

Foldes Plays New Scores

The latter half of Andor Foldes' brilliant piano recital at Town Hall, April 2, included first New York concert performances of four works—Béla Bartók's deeply sincere and harmonically aggressive Sonata, dating from 1926; three excerpts from Aaron Copland's music for the film Our Town, nostalgic and mildly impressionistic; the Sonatina No. 2 by Jacques de Menasce, dedicated to the performer, a pleasing modernistic work of four movements; and Mr. Foldes' arrangement of two sections from Kodaly's familiar Hary Janos Suite. The Bartók work, of considerable force and folk inspiration, was played with sharply etched contours by the recitalist. He seemed somewhat less effective in the Copland excerpts. The other scores were ably presented. Earlier in the program there were effective and thoughtful readings of Beethoven's Sonata, Op. 101, the Schumann Toccata, two Intermezzi and a Capriccio of Brahms. A brilliant performer, of strong intellectual grasp, Mr. Foldes had a warm reception from his audience. R. M. K.

Muriel Rahn in Songs

Muriel Rahn, heroine of Broadway's Carmen Jones, was heard in concert at Town Hall on April 3. Miss Rahn, primarily gifted with a stage personality, in addition has a voice of much natural beauty and a decided gift for interpretation. Her dictional clarity and evident musicianship aided her in the projection of her songs. Miss Rahn's recital singing is interesting and carries much audience appeal. The program contained arias by Handel, Purcell, Gluck; songs by Schumann, Brahms, Hahn, Fourdain; Ritorna Vincitor from Aida; lovely groups of songs and spirituals composed or arranged by Still, Cohen, Reckling, Hall Johnson, J. R. Johnson, Grieg, Beach and Charles. William Lawrence was the excellent accompanist. M. C.

San Carlo Opera Plans N. Y. Season

The San Carlo Opera, directed by Fortune Gallo, will give its eighth annual spring season of popular-priced opera at the Center Theatre in Rockefeller Center, New York, presenting 16 performances from May 9 to May 20. Nicholas Resigno, the company's new conductor, is the musical director. Lucien Prideaux and Lydia Arlova head the ballet.

Scott-Morrison in Florida

Donald Scott-Morrison, pianist, recently gave a series of recitals in Florida. Those sponsored by the Friday Morning Musicale of Tampa, the St. Cecilia Music Study Club of Lake Worth and the Music Study Club of West Palm Beach were for the benefit of the building fund of the Musicians Club of America.

Adelaide Gescheidt Artists Heard

A program of Art Songs and Operatic Excerpts was given by pupils of Adelaide Gescheidt at her Harperley Hall Studios on March 25. The Oriana Sextette, a group of handsome young women with fine voices, opened the recital with arrangements of Les Berceaux by Faure and Love Has Eyes by Bishop. The members are Helen Albok and Sona Kara, first sopranos; Dorothy Conselyea and Eleanor Wold, second sopranos; Edith Poynter, first alto; Betty Wayne, second alto. All of these joined in a pleasant balance of tone.

Betty Wayne, contralto, was heard in numbers by Brahms, Vehanen, and Ilgenfritz. Miss Wayne's voice has a warm, voluminous quality aided by the singer's clear diction, textual understanding and good style. Helen Albok, youthful soprano, singing lyrically the Schubert, Liszt and Warren songs of her solo group, displayed unusual technical brilliance in the fioriture of the Fledermaus Fantasy by Strauss, arranged by La Forge.

John Pettersson, tenor, is a poised, experienced artist. A delightful presentation of songs by Liszt, Strauss, Russell and Rasbach gave the singer opportunities to show his command of ringing top notes and facile pianissimo.

In the second half, Miss Wayne, Miss Albok and Mr. Pettersson were featured in operatic numbers which included an aria from Samson and Delilah, performed by Miss Wayne, the recitative and cavatina, Regnava nel silenzio, sung by Miss Wayne and Miss Albok, and the Sulla Tomba duet for Mr. Pettersson and Miss Albok. The Manon aria, Le Rêve, was presented by Mr. Pettersson and the program ended with the Polka from Weinberger's Schwanda, sung by the Oriana Sextette. Theodore Walstrum upheld the standard of excellence with his accompanying support. Miss Gescheidt presided with her customary wit and gracious hospitality.

M. C.

BURTON CORNWALL,

baritone, whose recent operatic appearances have included the King in Aida with Frederic Jagel as Rhadames at Bob Jones College, Cleveland, Tenn., and creating the role of Benisch the Jailer in the American premiere of Smetana's Dalibor, presented in a concert version at Town Hall, New York, under Paul Eisler. (Photo by James Abresch.)

Krueger Re-Engaged for Ten Years

Karl Krueger has been re-engaged as conductor and musical director of the Detroit Symphony Orchestra for ten more years.

The Zinka Milanov photograph on the Front Cover is by Alfredo Valente, N. Y. C.

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WASHINGTON NATIONAL SYMPHONY FANS FETE KINDLER

WASHINGTON, D. C.—National Symphony patrons and players rose in tribute to Dr. Hans Kindler, founder and conductor, at the orchestra's 1,000th concert. The orchestra is concluding its 14th season under Dr. Kindler, with the midweek all-subscription series and many other concerts completely sold out. Hundreds were turned away from this concert, which featured Grace Moore as soloist. Miss Moore sang the Air de Lia from Debussy's L'Infant Prodigue, Depuis le Jour from Charpentier's Louise, La Mamma Morta from Giordano's Andrea Chenier, and Bizet's Ouvre Ton Coeur from Carmen, repeated as encore following insistent applause. The orchestra played Schubert's Tragic Symphony, Frescobaldi's Toccata, and Aurelio Pescara's Tibet, which received its first local hearing with the composer in the audience. Response was enthusiastic.

Ethel Bartlett and Rae Robertson appeared at a subscription concert in two works, the two-piano concerto by Mozart and Castellana by Mary Howe of Washington. The latter, brilliant and colorful, was the most popular work of the program, which included C. P. E. Bach's uninteresting Third Symphony and Wagner's Prelude and Love Death from Tristan.

Concert for Federal Employees

Evalyn Tyner, pianist, was soloist at the concluding Federal Employes' concert, turning in a dashing performance of Liszt's Hungarian Fantasy. As solos she played her own unusual and intricate arrangements of selections from Gershwin's Porgy and Bess and Cole Porter's Night and Day and Begin the Beguine, as well as several encores. Dr. Kindler conducted Brahm's Academic Festival Overture and Tchaikovsky's Romeo and Juliet. Francis Garcia, assistant conductor, led the concluding pieces, the Largo from Dvorak's New World Symphony and Wagner's Meistersinger Prelude.

Dvorak's Violin Concerto and Sibelius' First Symphony were coupled in a brilliant Sunday concert. Nathan Milstein gave a masterful performance in the concerto, adding the Allegro from Bach's unaccompanied sonata in A major. The exciting and near-perfect performance of the Sibelius brought shouts from the audience. The suite from Gretry's Cephale and Procris opened the program.

Dr. Kindler has left Washington to conduct a number of concerts in Latin America, including a series sponsored by the University of Mexico and concerts at the music festival at Cartagena, Colombia and in Guatemala. Afterwards he will proceed to the west coast to begin his annual cross-country trip to audition new players.

Philadelphians and Soloists

In addition to two subscription concerts, the Philadelphia Orchestra presented an "extra" at which Gregor Piatigorsky, in top form, gave a splendid reading of Bloch's Schelomo. Franck's Symphony was the orchestra's equally expert offering.

The next night Brahms' Fourth proclaimed itself with this orchestra's customary lush treatment, surrounded by the Handel-Harty Arietta and Fugue, Debussy's Rondes de Printemps, and a suite from Strauss' Der Rosenkavalier.

Brahms shone even more brightly in the third concert, with Rudolph Serkin revealing a rare mastery of the B-flat concerto, and well earning the applause that followed. Ormandy, who conducted the concerts, was somewhat heavy-handed with the Haydn Symphony no. 88 in G. Stravinsky's Fireworks and a tonal experiment by Louis Gesensway in the form of a suite for strings and percussion completed the program.

Claudio Arrau made standard classical works sparkle in his recital debut here, playing to perfection Mozart's Rondo in A minor, Beethoven's Sonata in E flat major, op. 31 no. 3, and Schumann's Carnaval. Spanish and French composers contributed to the second half of the program, which included numerous encores.

Chairs had to be placed on the stage for Menuhin's recital, in which the virtuoso gave masterly interpretations of Beethoven's Kreutzer Sonata, Enesco's Sonata no. 3 in A minor, Vieuxtemps' fourth concerto and several smaller pieces.

Cheers greeted the Don Cossack Russian Male Chorus at its annual appearance in a full hall.

Operas by Home Forces

Two operas concluded the season of the Washington Grand Opera Company. Donald Dickson gave an outstanding performance in the role of Valentin in Faust, others in the cast included Nino Ruisi, Franco Perulli and Elvira Helal. Jennie Tourel starred in Carmen, with Giovanni Martinelli and Claudio Frigerio singing the principal male roles. Gabriel Simeoni conducted on both occasions.

Three of four concerts offered during March in the second American Music Festival at the National Gallery of Art presented Helen McGraw, pianist; the Gordon String Quartet; and the National Gallery Sinfonietta, directed by Richard Bales. Miss McGraw played expertly MacDowell's Norse Sonata, Walter Piston's Passacaglia, Aaron Copland's Billy the Kid, William Schuman's Three-Score Set, Bernard Wagenaar's Ciacona, in its first local performance, Griffes' The White Peacock and Sonata, and two excerpts from Villa-Lobos' Prole do Bebe.

Introduced here by the Gordon Quartet were quartets by Bales, Wagenaar and Eric DeLamarter. Also performed was Loeffler's Music for Four Stringed Instruments. The first of two programs by the Sinfonietta included Dai-king Lee's Introduction and Allegro; Vermeland from Howard Hanson's Scandinavian Suite; and Albert Stoessel's Concerto Grosso, with Oscar Wagner, pianist, as soloist. Also Mary Howe's Fugue in A minor, Quincy Porter's Music for Strings, and Bales' Music of the American Revolution and Theme and Variations.

The Coolidge Quartet in a Coolidge Foundation concert at the Library of Congress was acclaimed for its interpretation of Beethoven's Quartet op. 59, no. 3, Loeffler's Music for four stringed instruments, and the Triptych for violin and piano by Carl Engel, former chief of the Library's music division, in whose memory the concert was given. Frank Sheridan, pianist, assisted the members of the group, William Kroll, Louis Graeler, Jascha Veissi and Daniel Saidenberg.

MacDowell's D minor piano concerto was given a fine performance by Hugh O'Meagher with the Navy Symphony, conducted by Lt. Charles Brendler.

In Galleries and Clubs

Appearing in the Sunday evening concerts at the National Gallery of Art were Helen McGraw, pianist, in an enjoyable recital of works by Mozart, Brahms, Franck, Debussy and Griffes; Abram Chasins, soloist with the National Gallery Sinfonietta, Richard Bales, conductor, in Mozart's Concerto No. 23 in A Major; Margaret Sheridan, soprano, soloist in the first local performance of Wayne Barlow's The Silence of Amore; Jan Tomasow and Herbert Bangs, violinists, with Sidney Hamer, cellist, soloists in the Handel Concerto Grosso No. 21 in D Minor; and the Gordon String Quartet in two programs including Borodin's Quartet No. 2 in D Major, the quartet in G Minor, Op. 10 by Debussy, and the first local performance of Miaskovsky's Quartet No. 9 in D Minor, Op. 62, from manuscript. Ravel's Sonata for violin and cello also was offered. Emanuel Vardi, violist, gave the first local performance of Gusikoff's Fantasie.

Successful recitals at the Phillips Gallery were given by David Soyer, cellist; Rosemary Romer, soprano; Lt. Doda Conrad, bass; Margaret Vardi, soprano, and Katharine Hansel, soprano. Dorsey Smith, piano, and Louise Behrend, violin, gave the first local performances of sonatas by Bloch and Angelo Magnelli, and Louis Potter, Jr., gave a cello recital accompanied by his father, Louis Potter, pianist.

Navy Groups Heard

Works of interest offered by the Navy Band Symphony in its recent concerts included William Walton's Concerto for Viola and Orchestra with Emanuel Vardi as soloist; Glazounoff's Violin Concerto with Oscar Shumsky playing the solo; and Bloch's Schelomo played by Bernard Greenhouse, cellist. The Navy School of Music Chorus, led by Clifford McCormick, gave the first local performances of Jack F. Kilpatrick's Two Indian Dances and Mr. McCormick's Suite Provençal.

Other recitals were given by Roland Hayes, noted Negro tenor, and Gunnar Johansen, pianist-composer, at Howard University; Reah Sadowski, pianist, in music of the Americas at the Pan American Union; and Sergt. Virgil Fox and Andrew Tietjen, organists.

JAMES G. DEANE.

TOSSY SPIVAKOVSKY,

a recent addition to the management of the Metropolitan Musical Bureau. The violinist has been re-engaged by the New York Philharmonic for next season, will appear as soloist with other major orchestras and make a countrywide recital tour. (Photo by Abresch.)

El Paso Music Events Have Big Patronage

EL PASO, TEX.—El Paso has had a feast of musical events this season, and capacity houses have been the rule. The Symphony Orchestra, under H. Arthur Brown, gave four concerts with Kurt Baum, Jesus Sanroma, Margaret Speaks and Yehudi Menuhin as soloists. The Ways and Means Committee of the Symphony Association sponsored extra concerts by Grace Moore, Argentinita and her Spanish Ensemble, the Ballet Russe, Don Cossacks, Gladys Swarthout.

The Community Concert Association season has closed with 2,150, the largest membership in its history. The series chosen for next year includes the Columbia Concerts Company singing La Boheme, Rudolf Serkin, Jascha Heifetz, and Jennie Tourel.

Mrs. Hallett Johnson presented the San Carlo Opera Company in Traviata, Faust and Rigoletto, with a student matinee attended by 2,500. Mrs. Johnson will also bring the Carmen Jones company here on June 6.

The Symphony Orchestra of Mexico will appear in El Paso again early in the fall, and tentative plans are being made for touring other cities. H. J.

ALTON JONES

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PHILADELPHIA

Opera and Concert Year Has Climax

By JANE M. KOLB
and HARRIET GYLLENHALL

PHILADELPHIA. — An unusually good performance of Verdi's Traviata was given by the Philadelphia - La Scala Opera. Hilde Reggiani did her best singing so far this season and brought Violetta quite to life. Bruno Landi as Alfredo was in fine voice, George Czaplicki's dignified portrayal of the elder Germont was excellent. Mildred Ippolito was a capable Flora; Beatrice Altieri, Aninna; other roles were sung by Wilfred Engelman, Paul Dennis and Ralph Telasko. The orchestra was at times too loud, but Gabriele Simeoni kept the singers well in hand.

The slow-moving and involved plot of La Gioconda was delivered by a first rate Metropolitan Opera cast. Stella Roman, who did the role of Gioconda here last season, excelled in high voice and acting. Bruna Castagna, always a finished artist, was a superb Laura. Frederick Jagel sang with power and brilliance, Leonard Warren as Barnaba was excellent, although his diction was not always clear. Margaret Harshaw contributed some good singing, as did Virgilio Lazzari, who replaced Nicola Moscona. The Dance of the Hours was interpreted by Svetlova and Dolinoff and the ballet. Emil Cooper held the baton.

Walter Leads Don Giovanni

Mozart's Don Giovanni, as given by the Metropolitan, was highlighted by the return of Bruno Walter to the podium. Ezio Pinza outdid himself as Don Giovanni, Florence Kirk, Philadelphia-born and trained soprano, made an attractive although vocally uneven Donna Anna. Eleanor Steber's Donna Elvira showed musicianship. Salvatore Baccoloni sang Leporello with humor. Charles Kullman portrayed Don Ottavio with intensity. Nadine Connor was a charming Zerlina, and with Mack Harrell did fine singing.

The Philadelphia-La Scala performance of Cavalleria Rusticana and Pagliacci was an evening of contrasts. Giovanni Martinelli's dynamic and youthful acting covers any vocal weakness. His Vesti la Giubba brought down the house. Vasques was a charming Nedda. Her voice is somewhat uneven, but improves with each performance. Angelo Pilotto was well cast as Tonio. Wilfred Engelman sang well as Silvio, and Francesco Curci was Beppe. Much of the success was due to Bamboschek's experienced conducting.

Cavalleria was very ragged. Herbert Fiss did not always keep the singers and orchestra together. In spite of the difficulties, Elda Ercole sang a fine Santuzza. Pasquale Ferrara was a competent Turiddu. The role of Alfio was too high for Ralph Telasko, who used a falsetto much of the time. Lillian Marchetto was a vivacious Lola, and Beatrice Altieri, Mama Lucia.

The Metropolitan Opera season in Philadelphia ended with Wagner's Götterdämmerung. George Szell conducted a thrilling performance and the fine cast made up for some shortcomings in the staging. Lauritz Melchior made an impressive Siegfried. The Brünnhilde of Helen Traubel showed her magnificent voice in top form and Blanche Thebom sang Waltraute with a round tone. Emanuel List was the Hagen of sinister character. Herbert Janssen, Gunther, and Irene Jessner, Gutrune. The brief part of Alberich was ably sung by Frederick Lechner.

Saul Caston, assistant conductor of the Philadelphia Orchestra, recently led a varied program. Opening with a sincere reading of the Beethoven Seventh Symphony, he followed with a new work, Batuque, an African dance from the opera Nialzarte by Fernandez. Also on this program was the Night on Bald Mountain of Moussorgsky, Eight Russian Folk Songs of Liadov and Liszt's Les Preludes.

Joseph Plon, 10-year-old pianist, captivated his audience with the playing of the first movement of the Mozart Concerto in B minor in his debut with the Philadelphia Orchestra at the Children's Concert on March 3. Saul Caston conducted.

A recent Philadelphia Orchestra Concert for Youth was presided over by Ormandy. The soloist was a promising, unassuming 15-year-old violinist, Isadore Lateiner, who played the Mendelssohn Concerto well. Another soloist was the 23 - year - old Philadelphia dancer, Peggy Oppenheimer. Her choreography was the rehearsal of the Allegretto movement of Shostakovitch's Fifth Symphony. This was quite amusing as Miss Oppenheimer danced on the podium, and interpreted a conductor in a rehearsal, even going so far as to shoot a cellist.

A dynamic performance of the Brahms B flat Piano Concerto was given by Rudolf Serkin with the Philadelphia Orchestra. Mr. Serkin is an ideal interpreter of Brahms. Also of special interest was a suite for strings and percussion by Louis Gesensway, a violinist in the orchestra. Using a 40-tone scale and many percussive instruments, the work showed definite originality.

The Boston Symphony played here under the auspices of the Philadelphia Forum. Serge Koussevitzky gave a superb performance of the Mozart E flat major symphony. Lukas Foss was pianist in Stravinsky's Petroushka, a clear-cut, energetic performance. The high point was Tchaikovsky's Pathetique Symphony. In this work the whole orchestra seemed particularly brilliant.

McDonald Violin Concerto Premiered

The Philadelphia Orchestra's program for March 17, under Ormandy, opened with Rossini's Overture to Semiramide. The concertmaster, Alexander Hilsberg, played the world premiere of Harl McDonald's Violin Concerto. This work is almost entirely written in the classical harmonic idiom, with some charming lyric lines in the second movement and a bravura technic throughout. Hilsberg's performance was masterful and convincing. The latter half of the program was devoted to the Sixth Symphony of Tchaikovsky.

I See That

Y2c Walter A. Trayes, USNR, former vocal student of Viktor Fuchs, recently organized and presented a concert aboard the Navy ship to which he is assigned.

A Wednesday Evening At Nine Musicale was given by members and guests of the Musical Teachers Chapter of the Teachers Union on March 28. Yella Pessl was concert chairman.

Winifred Merrill, violinist, recently appeared at the University of Maine, Orono, Me., giving three informal and one formal recital and a lecture on Music in Therapy; and shortly after gave recitals and a lecture at Brown University, Providence, R. I. In April her schedule includes Hanover College, Hanover, Ind.

Paul Draper and Larry Adler are on their way East and this month will close their tour, which since the first of the year has taken them to principal cities throughout the country.

Rudolf Firkusny was soloist with the Philadelphia Orchestra in Philadelphia in the Martinu Piano concerto April 13 and 14, with a final performance to come on April 16. He was "surprise soloist" for the same orchestra's Youth Concert last month.

Licia Albanese, soprano, while on tour with the Metropolitan Opera, will be soloist with the Schubert Club in Grand Rapids, Mich., April 27. Before returning to New York, she will give 5 concerts in Ontario and Quebec.

Mu Phi Epsilon announces the addition of two new chapters, Phi Tau Chapter at North Texas State Teachers College, Denton, Tex., and Phi Upsilon Chapter, Boston University.

Janet Fairbank, soprano, is scheduled to sing contemporary songs at the Benefit Concert for Save The Children Federation, on April 18 at Town Hall.

The pianist, H. Walter Hatchek, played solos and accompanied Doris Doree at the Federation of Women's Clubs Hotel Astor luncheon recently. Mr. Hatchek also accompanied John Baker and Martha Frost when they appeared in Clifton, N. J.

Jesús Maria Sanromá will make an eight-week tour of Central and South America this spring, opening in Guatemala City on May 8.

The Society of Music and Associate Arts, Constance N. Tallarico, president, met on April 12 in Hunter Alumnae Hall, Hotel Woodward Annex, New York.

Stuart Fastofsky, violinist, will give a recital at the Barbizon-Plaza, New York, on May 6.

Carol Brice, contralto, was soloist on April 2 over WMCA on Ethel Colby's program; and on Adelaide Hawley's broadcast of April 4 over WEAF and the NBC network.

Lucile Yeakel, soprano, will give a recital at Town Hall on April 29, at 5:30 p. m.

Jean Carlton, soprano, who recently made her New York debut at Town Hall as a Naumburg Foundation award winner, is under the management of Haensel & Jones, division of Columbia Concerts, Inc., for 1945-46.

Claude Lapham produced the fifth annual International Fiesta and Song Hit Prevue at the Wilshire-Ebell Theatre, Hollywood, on March 22.

Vera Appleton and Michael Field, duo-pianists, are under the management of Haensel & Jones, division of Columbia Concerts.

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New York Times: "Sang elaborate passages of arias cleanly and accurately, encompassing without effort many altitudinous phrases. Voice of pleasing texture."
Chicago Sun: "Voice of ingratiating quality, amply large, its flexibility beyond question."

As Aida

Hartford Courant: "What genuinely emotional quality the performance had, Audrey Bowman contributed! Where the composer had tender and compassionate moments, Miss Bowman matched them well. She has a pure supple voice and sings with persuasive clarity. It really comes into its own when lyricism is called for, and here it is finely expressive. Her singing of 'Numi Pieta' drew the really spontaneous applause of the evening. It was heartfelt performance."
Cleveland Press: "Wide range and a powerful voice; sang with finesse and appreciation of the songs' poetic qualities."

ETHEL BARRYMORE COLT
Lyric Soprano

New York Times: "A sweet securely-placed soprano. Sang the eternal 'Last Rose of Summer' with superb results."
Albany Times-Union: "An ingratiating fresh, pure quality. Ability to sing softly when the text demands and intelligent use of her voice in the dramatic passages gives color and life to her singing."
Syracuse Post-Standard: "Her songs won high praise. Every line and phrase told of the finest training."
Syracuse Herald-Journal: "She has a lovely voice, fresh and well trained."

ANDZIA KUZAK*
Coloratura Soprano

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As the Queen of Shemakha in Coq d'Or

The Gazette, Montreal: "Some genuine revelations last night. Chief of them was Andzia Kuzak's performance of the role of Rimsky-Korsakoff's fantastical Queen of Shemakha, one of the most brilliant and difficult parts in all opera. Rimsky-Korsakoff calls for a lyric soprano who can sing seductively and act artistically, no small demand. Miss Kuzak does both. In fact, taking into consideration her singing of the incredibly difficult songs, their demand for continuous and meticulous vocalizing, and the fact that she acted the role to the hilt, there need be no hesitation in matching Miss Kuzak's performance with that of Bidu Sayao in *The Barber of Seville* as the two finest operatic efforts of their kind we have seen here in recent years."

As Gilda

Boston Herald: "Delicate voice, lovely quality—a coloratura to watch."

As Maid Marian in Robin Hood

Dallas News: "The Lily Pons of operetta!"

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CINCINNATI ORCHESTRA'S JUBILEE CROWNED WITH SUCCESS

By MARJORIE GARRIGUE

CINCINNATI. — Eugene Goossens has led the Cincinnati Symphony Orchestra through a triumphant Jubilee Season. He began with the Beethoven Ninth Symphony and continued the entire series of twenty concerts on an exalted plane of art. It was illuminated by flashes of invention such as the interesting Theme with Variations by ten contemporary composers, climaxed by his own finale, which was written at the invitation of Mr. Goossens and premiered at the seventeenth pair of concerts.

The programs of the Symphony Orchestra, during its Golden Jubilee Season, were highlighted by the appearances of many noted artists, including Claudio Arrau, Jeanette MacDonald, Alec Templeton, Zino Francescatti, Morton Gould, Artur Rubinstein, Jascha Heifetz, Oscar Levant, Marjorie Lawrence, Mme. Argentinita, Jose Iturbi, Lauritz Melchior, Nell Tangeman, William Hain, Ezio Pinza, and Alexander Brailowsky.

Management Also a Triumph

The triumph of Mr. Goossens and his Orchestra was based upon a foundation of judicious management. Several experienced minds had been called into positions of authority and responsibility by the Symphony Association board of trustees. Louis Schlueter, a member of that board, was made Chairman of the Jubilee Season. J. M. O'Kane was the indefatigable manager.

Mr. Schlueter is president of Cincinnati's oldest department store (Alms & Doepke) and his chief incentive is to live up to the civic-mindedness of its founders. He is young — still under fifty—and within the last three years has been appointed to the boards of the College of Music and the Symphony Association. For recreation, he turns to his farm and to his large library of records — particularly Beethoven, Mozart, Schumann and Wagner. In appearance he is tall, blond, smiling—almost taciturn in board meetings, but ever ready for a fight to the finish on any question involving principles and ideals.

He is a staunch support of Manager O'Kane, who has been with the Symphony Association since 1926, when he became its auditor. More than a decade ago the latter was appointed manager of the Institute of Fine Arts. Thus, he has had ample opportunity to find his way about in the intricacies of Symphony management.

The resourcefulness of Mr. O'Kane was put to the test this season during the difficult tours of the orchestra. Sending his director of promotion, Albert E. Thompson, ahead for preparatory work on these tours, O'Kane himself attended to the thousand and one details, such as room reservations and bus rentals for transportation of players. At the end of the Iowa tour in March, the men of the orchestra gave him a vote of thanks through their personal representative, the chairman of the Symphony Committee, cellist Arthur Bowen.

J. M. O'KANE,
manager, Cincinnati Symphony Orchestra. (Reuben Lawson Photo.)

Matinee Club Season Appeals

Meanwhile in Cincinnati, the Matinee Musicale Club closed its 34th series of public concerts in the Hall of Mirrors of the Netherland Plaza, with a sensational recital by violinist Nathan Milstein. Under the able presidency of Mrs. Adolf Hahn, who has held office 31 years, and her co-officers, the Club has maintained highest ideals and standards in bringing artists to Cincinnati. This season's series featured four artists new to the Cincinnati public. Martial Singher, baritone, with Paul Ulanowsky at the piano made his first Cincinnati appearance, and the pianist Alexander Uninsky dazzled his auditors by his bravura technique. Leonard Warren, baritone of the Metropolitan Opera, sang a Sunday afternoon recital to a capacity crowd. Rayen Quitral, dramatic-coloratura soprano, gave a joint recital with René Le Roy, flutist.

Much credit is due J. Herman Thuman for adding to his regular Artist Series three Sunday Afternoon Concerts this winter by Lotte Lehmann, who sang programs of Schubert, Brahms and Schumann with mastery and profundity.

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Activities of the Artists

The Associated Music Teachers League held its monthly meeting on March 22 at Steinway Hall, New York. Rose Raymond, vice-president, presided.

Mary Menk, pianist and teacher, discussed and performed Contemporary Music for Children over FM Station WABF on March 18 in the series presented by the Music Teachers Chapter of the Teachers Union.

Antal Dorati, composer, conductor and musical director of Ballet Theatre, was interviewed on Walter Preston's Show Shop program over WOR on March 25.

Helen Thomas' song, Shelter Lullaby, was sung by Lucille Manners, soprano, on her countrywide tour this season.

Stanley Chapple, conductor, closed his lecture series, What to Look for in Music, at the Brooklyn Academy of Music on April 8. Frank Kneisel, violinist, and Phyllis Kraeuter, cellist, were guest artists.

Mischa Elman has concluded a tour of 26 recitals and 14 appearances with eight major symphonies.

Wanda Landowska, harpsichordist, and chamber music players will be heard in a program of Polish Music of the Past and Folk-Music at Town Hall on April 24. Two numbers are composed by Mme. Landowska.

Anna Xydis, pianist, was soloist with the Minneapolis Symphony Orchestra in the Third Concerto of Rachmaninoff on March 11 under the baton of Dimitri Mitropoulos.

The Lener String Quartet, under the direction of Jeno Lener, plan to make an extensive tour of Mexico and South America during the summer months. They will play in the provinces and the principal cities.

A program of compositions by M. G. Dumler was given on Easter Sunday at St. Francis De Sales Church, Cincinnati.

George Szell will appear as pianist at two pairs of performances at the Library of Congress, Washington, this month and next.

Toska Tolces is giving a summer course at Hunter College in music therapy, psychology of music and the handling of problems of behavior through music. The course is one of six weeks, beginning July 9.

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BUFFALO

AUTORI RESIGNS SYMPHONY BATON

BUFFALO, N. Y.—Franco Autori, conductor of the Buffalo Philharmonic Orchestra for nine years, has resigned that post. Mr. Autori had asked that the orchestra personnel be increased by 12 to 20 experienced players. His action followed deliberations of about six weeks, and a report by a special committee appointed to study the situation. The orchestra has come through the season, for the first time in several years, under its new manager, John Bauer, without having to meet a "critical financial situation."

The committee reported that it believed "the recent growth in public interest, together with the well conceived plans for the forthcoming subscription campaign, should result in increased support for the season of 1945-6. Nevertheless, the society is still under obligation to a group of guarantors whose underwriting constitutes a first claim on whatever resources it may possess or acquire. In the circumstances, although it may hope to be able to provide next year the substantial sums necessary for the proposed enlargement of the orchestras, it can not legitimately bind itself to do so."

The committee paid tribute to Mr. Autori's "remarkable achievement" in building up the artistic quality of the Orchestra in the nine years he has been associated with it. "He has a right to expect that the organization . . . from this time forward shall be commensurate with his own mature abilities. In the committee's opinion, he is even under an obligation to his profession to insist that this shall be the case." The committee was headed by Dr. Samuel P. Capen, chancellor of the University of Buffalo, and its findings were accepted by the board of directors of the orchestra as a whole.

Mr. Autori has been re-engaged to conduct as guest with the Toronto Philharmonic Orchestra on June 14 and 21. On May 3 he will lead the Altoona, Pa., Civic Orchestra as guest. On July 14 he begins his second season of six weeks as conductor of the Chautauqua, N. Y., Symphony Orchestra.

Soloists Applauded

BUFFALO, N. Y.—Frieda Hempel, one of that immortal group which at the Metropolitan created the legendary "Golden Age of Song," on March 3 donated her services at a Maintenance Fund Pop Concert for the Buffalo Philharmonic Orchestra. It was a rare experience to hear this great artist sing such popular songs as Home, Sweet Home and The Beautiful Blue Danube. The celebrated Finnish conductor, Tauno Hannikainen, also generously donated his services. Orchestra and audience gave him a warm reception.

Bobby La Machina, cellist of the NBC Symphony, was soloist at a previous pop concert, playing the Saint-Saens Concerto in a manner to please both the "Bobby Sox" brigade and mature music-lovers. Rudolf Doblin, first 'cellist of the Buffalo Philharmonic Orchestra, was the conductor of the evening.

Edward Vito, brilliant harpist from NBC, on March 9 proved himself an artist whom many Buffalonians want to hear again.

At a recent Tuesday Symphony Concert of the Buffalo Philharmonic Orchestra conducted by Franco Autori, Oscar Shumsky and Bernard Greenhouse played the Brahms Double Concerto. Donald Dame was soloist on March 6.

The Chromatic Club presented the vibrant Polyno Stoska, soprano, on March 5. Edwin McArthur was her able accompanist.

Alec Templeton played to a packed house on March 10, in a benefit concert for the Millard Fillmore Hospital.

The Chamber Music Society presented the Coolidge Quartet on March 13, and the following night Zorah Berry brought the Pittsburgh Symphony under Fritz Reiner for a much applauded appearance.

During the month the Buffalo Philharmonic gave three out-of-town concerts, one for Young People in Hamburg, another for Young People, and one for adults in Tonawanda.

The Junior Philharmonic Committee was happy to secure the services of Dr. Henry Levinger, well known as Musical Courier artist consultant, for a recent talk. Dr. Levinger imparted a fund of information, packed with witty anecdotes, to an eager, capacity audience of young people. He left them full of ambition to work for their orchestra and with the promise that he would return next season. HELEN BATEMAN.

Darcy to Sing in Latin-America

Emery Darcy, tenor of the Metropolitan, will sing Siegmund in Die Walkuere with the Mexico City Opera on June 19 and 23, with a South American tour of 20 concerts to follow in August or early September. Darcy sang the title role in Parsifal and appeared in Rosenkavalier with the Metropolitan in New York on March 28 and 29; April 1, he gave a concert in Atlantic City; 3, appeared in Tristan and Isolde with the Metropolitan in Baltimore. During the Metropolitan's Boston visit he sang in Tristan and Isolde, April 6, and Parsifal on the 10th. April 17, he gives a recital in Fergus Falls, Minn., and, 23, another in Evansville, Ind.; 27, is Siegmund in Die Walkuere and two days later sings the same role in Milwaukee. He will be with the Metropolitan for its Chicago season from May 1 to 6, and, May 8, is to be soloist with the Orpheus Club of Cleveland.

WILLIAM HACKER,

American pianist and conductor, will make his New York debut in a keyboard recital in Town Hall on April 23, at the conclusion of a current tour of New England and the midwest. Mr. Hacker has conducted in Albany, Mexico City, Havana and elsewhere. He has served at the Eastman School of Music and is now on the musical staff of the University of Arkansas.

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CHICAGO MORE TRIUMPHS FOR ARTIST GUESTS

By ELSA BOROWSKI

CHICAGO.—One of the highlights of the past fortnight of recital and concert giving in Chicago was the appearance of Vladimir Horowitz at Orchestra Hall—his second in six weeks. He introduced the new Eighth Sonata by Prokofieff, which contains a first movement of grave eloquence and signal power, strengthened by the composer's complete mastery of craftsmanship. The slow movement does not sustain the high level of creative impulse as the principal theme is derivative as well as banal, and the last is predominantly a vehicle for technical display. Needless to say, Horowitz gave a superb projection, which won an ovation from the audience. He was also heard in La Ricordanza by Czerny and two Scarlatti Sonatas, the program pieces by Tchaikovsky, Borodin, Chopin, and Liszt's Sixth Hungarian Rhapsody, wherein technical prowess were superlatively revealed.

Lehmann Completes Series

The third and last of the Lieder recitals given by Lotte Lehmann at Orchestra Hall was devoted to songs of Schumann, in which the singer's interpretative gift achieved its most radiant expression. An immense audience thronged the hall and paid the singer homage by rising to its collective feet at her appearance on the stage. Paul Ulanowsky provided superlative accompaniments.

Piatigorsky in Recital

Gregor Piatigorsky, whose appearance with the Chicago Symphony is a seasonal affair, gave one of his infrequent cello recitals at Orchestra Hall before a large, enthusiastic audience. Technical difficulties were surmounted with nonchalant ease, the tone was full-bodied, even on the lower strings, and the diversified program gave abundant opportunities for interpretative art on a high plane. The recital began with a Sonatine in A major by Mozart (arranged from a Divertimento for two clarinets and bassoon), which was followed by Brahms' E minor Sonata, and by Schumann's Fantasiestücke. Hindemith's cleverly contrived Variations on A Frog He Went A-Courting was given a first Chicago performance and another novelty was the cellist's own Variations on a theme by Paganini. Ralph Berkowitz was the expert accompanist.

Pinza at Opera House

A magnificent voice and a mastered vocal technique were heard by the patrons of the Allied Arts series when Ezio Pinza appeared at the Opera House. Equally effective in Handel's spacious and vigorous arias from Rinaldo and Berenice, and the muted delicacy of Marco da Galiano's Dormi amore, the singer ranged widely in a program which contained examples of the French, Italian and American schools of song writing and ended with a stirringly dramatic performance of the aria Il Lacerato Spirito from Verdi's Simon Boccanegro. Numerous encores included the inimitably sung "Catalogue" aria from Mozart's Don Giovanni.

Hofmann Appears

Josef Hofmann was heard at Orchestra Hall in a recital which disclosed more than a little unevenness of performance. The program, of works by Handel, Mendelssohn, Beethoven ("Moonlight" Sonata), Chopin and Schumann (Faschingschwank aus Wien), afforded many moments of great beauty, from the technical standpoint, if the pianist was not in his best estate. As the afternoon progressed, greater precision was attained and the Schumann held all the old tonal charm and qualities of musicianship.

Rubinstein with Symphony

Artur Rubinstein was the soloist, with Désiré Defauw as his able coadjutor, at the 24th concert of the Thursday-Friday series by the Chicago Symphony Orchestra. Rachmaninoff's Rhapsody on a Theme by Paganini was grateful material for the pianist's superbly controlled style and poetic expression. The program also gave a first hearing to Vaughan William's Fifth Symphony, a quietly impressive work, marked by the distinction of taste and craftsmanship. Defauw's treatment of Debussy's Nocturnes had pictorial suggestiveness, and the orchestra achieved lovely transparencies of sound. Mendelssohn's Fingal's Cave Overture and the Prelude to Pénélope by Fauré were well played, though the latter is not a very stimulating work.

At the following Tuesday concert, Hans Lange conducting, Rubinstein was again soloist in the F minor Concerto by Chopin, beautifully played by the pianist with poesy and perfectly proportioned. Only the accompaniment was lacking in flexibility. After an unsteady beginning with Mozart's Overture to La Clemenza di Tito, the orchestra delivered a meticulous performance of the same composer's G minor Symphony. The concert also included Hindemith's engaging Symphonic Metamorphosis of Themes by Carl Maria von Weber.

At the Holy Week concert, Lange presented three chorales from Bach's St. Matthew's Passion, employing the University of Chicago Choir. The concert also served as a memorial to Frederick Stock, whose transcription of Bach's chorale-prelude, A Mighty Fortress is Our God, was given a moving performance. There was also the poignantly played Sinfonia from Bach's church cantata, Ich steh' mit einem Fuss im Grabe, and at the end Strauss' Ein heldenleben, one of Lange's best integrated and most colorful essays in the larger forms.

Draper-Adler Concerts

Selling out the Opera House twice in two weeks, under the management of Harry Zelzer, is conclusive proof of the popularity of the Paul Draper-Larry Adler combination. Adler's harmonica accomplishes marvels of virtuosity and tone color, be it Vivaldi or My Mama Done Tol' Me, and Draper's originality of pantomime and supple grace keep pace with the rhythmic patterns of his flying feet.

Il Matrimonio Segreto Sung

The Raisa-Rimini Opera School produced Cimarosa's Il Matrimonio Segreto at the Eighth Street Theatre, with Giacomo Rimini as artistic director and the Geronimo of the cast, Rosa Raisa as general *régisseur*, and William Fantozzi as conductor. The performance as a whole was spirited and exceptionally well rehearsed. Marisha Data, as Fidalma, was particularly amusing and Angelo Raffaeli, the Paolino, had a fresh and attractive voice. Other members of the cast were Dorothea Ullmann, Shirley Sorrelle and George Tozzi. The recitatives were in English and the arias and concerted numbers sung in Italian.

Kozakevich in Recital

Stefan Kozakevich, baritone, assisted by Otto Hyna, contrabassist, appeared at Orchestra Hall in a program of Slavic songs. The singer's resonant and well handled voice is the vehicle for a dramatic instinct of impact and power. Of special significance was his interpretation of Moussorgsky's great cycle, Songs and Dances of Death, delivered with imaginative penetration and distinguished vocal line. The program also contained works by contemporary Russians—Koval, Khachaturian, Miaskovsky and Kabalevsky—and a group of folk songs. William Wittaker played effective accompaniments.

Chicago School of Music Faculty Events

On two successive Sundays, the Chicago School of Music presented faculty members in recital at Kimball Hall. At the first, Richard Pick, guitarist, was heard in a program of works by Bach, Mozart-Sor and himself, disclosing fluent technique and considerable command of dynamics. At the second, the newly formed Chicago Trio (Edward Gradman, violinist, Alice Lawrence, violoncellist and Max Sinzheimer, pianist) was assisted by Emil Eck, flutist. Schubert's B flat major Trio, Variations on I Am the Tailor Kakadu, by Beethoven, and a Trio Sonata in G major by Bach made up a program which was musicianly in performance and done by artists alert to the exigencies of style. Only the Bach was flawed by slight deviations from the pitch on the part of the flutist.

Chicago Concert and Opera Guild

At the Eighth Street Theatre, Silvio Insana, conductor, led his forces through performances of Cavalleria Rusticana and The Barber of Seville. Handicapped by a semi-professional cast in Mascagni's opera, Insana achieved his best results with the chorus, which sang with plenty of zest and really well. With Vittorio Trevisan (Don Bartolo) and Stefan Kozakevich (Figaro) as richly experienced guest artists to provide strength, the performance of the Barber was a notable improvement on what had gone before, and the conductor had opportunity to display his talents and abilities.

Selma Kaye and Mario Berini Appear

Under the auspices of the Chicago Council of the American ORT Federa-

(Please turn to page 30)

NINA MESIROW MINCHIN,

pianist and director of the Russian Trio, received a call from the Society of the Four Arts to present the Trio during the recent Russian Week festival at Palm Beach, Fla. More than 1,000 enthusiastic listeners heard the program, which included the Arensky Trio in D minor and the Tchaikovsky Trio, Op. 50.

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COLOR, MECHANICS, STYLE IN ORGAN PLAYING

By ROBERT BAKER

"Playing the organ will ruin your piano touch!"

How many times I have heard that statement made, in perfectly good faith! I now state emphatically that it is *not* true.

The majority of organists are lax in their piano touch and technique, it is perfectly true; but this is due entirely to the fact that they seldom or never practice on the piano. If they do, and work conscientiously at it, and have talent for the piano, the organ can never do harm to their piano touch. In fact, it will help it considerably, because they will find themselves becoming much more particular about legato fingerings and delineations of separate voice leadings.

There was a time, however, when most of the organists did have the touch problem. It was in the days of the heavy-action tracker organs, when the organist was forced to do all the mechanical work of the action with the strength of his fingers. Now, however, electric action has done away with this problem to a great extent, except in a few obsolete instruments, and the organ touch is usually much lighter than that of a grand piano.

This leads us into a discussion of the advantages that accrue in modern organ playing because of the ease and flexibility of the modern electric action which are far too much ignored by the majority of the profession, who cling to "tracker" technic in handling the console, and thereby rob their playing of great advantages in the fields of color and style.

In the old days, elaborate registrational plans were simply not possible, because there was no adequate means of controlling the console mechanism. Stops had to be pushed and pulled largely by hand, so that, except for very simple changes, the general plan of registration had to be set before the number was played. If there were combination pistons, they were usually worked by clumsy pedals, and were not adjustable, usually being set for combinations such as *forte*, *mezzo-forte*, and *piano*, so that the organist could take only what the organ builder had arranged for him.

New Possibilities in Organ Color

Obviously, this kind of arrangement would not lead to an individualized color scheme, and thus organists of previous generations came to think of color in the organ as large blocks of tone, with very little conception of detailed or flexible registrational changes. Tone color was of a general quality, and any changes were also general.

Comparisons with the orchestra are always dangerous when talking of the organ, but one could say that it was as if the composer were to orchestrate all his music in terms of "full strings," "full woodwinds," "strings and brass," and the like. There was never any of the fine solo instrument coloring, or at least very little, and this was used in a very limited way. Certainly there was not any great degree of changing from one elaborate and colorful tonal scheme to another, and then to still another.

This is not meant to be a criticism of former generations of organists—far from it! They did the best they could with what was available. It simply wasn't possible to do a great deal more than to deal in general terms.

Now, however, the modern instrument has all kinds of devices for the operation of the mechanics of the console, and the organists have had opened for them the pathway to great coloristic possibilities.

The purpose of this discussion is to protest that too many of our contemporary organists are so steeped in the methods and techniques of the past that they blind themselves to the possibilities of the modern instrument. It must be emphasized that these technics of the past were dictated not by good taste or musical preference, but by inadequate mechanism. Hence, there is no real reason for justifying the continuance of their use.

Can there be any real sense in saying that because Bach played a piece with no registrational changes (insofar as we know!), we must do the same? I rather imagine that he would be the first to rejoice over the modern console, and would revel in the color possibilities he found there. His dissatisfaction with his own instrument in the matter of color and flexibility is shown by his constant use of instrumental assistance in his cantatas. The more color he had, the better he liked it; and who can sensibly say that such a tendency would immediately be checkmated simply because he approached the organ?

Role of General Combination Pistons

To get down to details, two devices stand head and shoulders above all the rest in the modern mechanics of the console—general combination pistons, and the crescendo pedal.

General combination pistons make it possible for the organist to change immediately from one registrational set-up, affecting the entire organ, to another. They are adjustable by the organist at the console, and work simply and quickly by the pressing of one button.

What marvelous possibilities they open! The number of color changes possible is limited only by the number of general pistons on the organ. (And it can be said in passing that most organ-builders include far too few.) The writer, having at his church an older type console on which fortunately all pistons could be made generals, currently revels in the luxury of twenty-one of them, and heartily recommends it to those having to do with the design of new consoles. They are priceless, and no good organ should be built without a copious supply.

Crescendo Pedal Often Misused

The crescendo pedal is the most maligned and most misused of the devices on the modern organ. So badly has it been used, in fact, that I know of one prominent teacher in New York City who blocked his off, so that his pupils could not use it, and made them do all registration by pistons!

This, it seems to me, is a bit too severe. Used with restraint and good taste, the crescendo pedal can be of great assistance in registration. It is so arranged that it draws all of the stops gradually, beginning with the softest, and ending with the loudest. On paper this looks all right, of course, but actually most crescendo pedals have been poorly set up by the builders. There are uneven jumps, both in color and dynamics. For a crescendo pedal to be really useful, these must be avoided at all costs. It takes a great degree of careful experimenting, not only with the stops, but also with swell pedals and intermanual couplers (unison and octave), to work out a crescendo pedal which is really "smooth as silk," but granted a good organ of medium size, it usually can be done.

NEW MUSIC

For Strings and Organ

TRIO SONATA IN F MAJOR, Op. 1, No. 1, by Corelli, for two violins and cello with organ or piano, or string orchestra with organ or piano (flutes, recorders, oboes, bassoons *ad lib.*); edited by E. Power Biggs. Music Press, Inc., New York. Score, $2; parts 30¢; score and three parts, $2.75.

One of Corelli's beautiful and erudite trio sonatas, edited by the well-known organist, follows the original text faithfully, but includes a realization of the figured bass playable on either organ or piano. There is a certain latitude of choice as to instruments to be employed. This is a distinguished publication, beautifully engraved.

For Organ

THE POLYPHONIC ART OF ORGAN PLAYING, on Three Manuals and Pedal, by Joseph Bonnet. G. Schirmer, Inc., New York. 75¢.

A posthumous work of Bonnet's which includes a preface and note on ornaments by him. The musical examples are an original Quatuor by Louis Marchand (1669-1732), organist at Versailles, and three canonic chorale-Preludes by J. S. Bach (Liebster Jesu, wir sind hier; Hilf Gott, dass mir's gelinge; O Lamm Gottes, unschuldig), all transcribed by Bonnet.

As the latter says, the art of playing on three manuals and pedal (one hand on two keyboards) is not a new one, but is often neglected unjustly. Naturally, these are works for expert performers. The detailed instructions for performance are erudite and practical. A fine addition to the six Schirmer volumes edited by Bonnet ranging from forerunners of Bach to the modern period.

CHORAL-IMPROVISATIONS, Op. 65, Vol. 3, by Sigfrid Karg-Elert; with annotations on organ stop registration by Robert Leech Bedell. Edward B. Marks Music Corp., New York. $1.50 net.

A subtitle explains that the eleven choral improvisations are for New Year, Easter and other church festivals. The late German composer and organist, who toured America about a dozen years ago, was an accomplished follower in the erudite and exacting school that began with Buxtehude and Bach and ended with such pundits as Reger. His elaborate canonic developments on chorale tunes include such favorites as Wachet auf and Lobe den Herren, particularly brilliant, and the relatively simple setting of Erschienen ist der herrlich Tag. Other arrangements are more abstruse. All are for two manuals and pedal.

TOCCATA, by Eugene Gigout; with annotations on stop registration by Robert Leech Bedell. Edward B. Marks Music Corp., New York. 75¢ net, except Canada.

A virtuosic piece which ranges briskly over the two manuals, the general effect being of brilliancy and lightness, characteristic of the French school at its most vivacious. There is more of

(Continued on page 33)

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Janssen Symphony Orchestra completed its fifth season with a beautifully played concert in the Wilshire-Ebell Theater, March 25, under the dynamic baton of its founder and musical director, Werner Janssen. Plans were announced for a more extended season in the Fall, including the cycle of Beethoven symphonies and at least seven world premieres of new works.

Piano soloist Claudio Arrau gave a singularly lovely performance of the Schumann Concerto, his liquid touch accentuating the singing qualities. Soloist and conductor collaborated in an unusual and especially enjoyable freedom of delivery.

First performance here of David Diamond's Psalm suggested that the composer must have been inspired by one of the livelier of the Biblical episodes; it was deftly scored, appealing music. Janssen fimned Respighi's Pines of Rome with telling effect, enhanced by the smooth tone of Vladimir Drucker's solo trumpet passages, and completed the Brahms cycle with a luscious reading of the Fourth Symphony.

Wallenstein and Erica Morini

Alfred Wallenstein's artistry contrived to make a good deal out of very little for the first local hearing of Hindemith's ballet-overture, Cupid and Psyche, at the opening of the Philharmonic Orchestra concert in the Philharmonic Auditorium, March 22. His reading of Barber's Adagio for strings was hauntingly beautiful, he delivered the Haydn "London" Symphony (B. & H. 104) with inimitable charm, and summed up magniloquently with Ravel's La Valse.

Violin soloist Erica Morini gave fresh impetus to the trite Bruch G-minor Concerto, playing with lovely tone and secure intonation. She received a dozen curtain calls.

With Easter in the offing, Musical Director Wallenstein offered an appropriate program with the orchestra on March 29. The underlying devotional qualities of the Franck Symphony were adroitly brought out and deftly contrasted with intentionally devotional aspects of Wagner's Prelude and Good Friday Spell from Parsifal. Rimsky-Korsakov's stirring Russian Easter Overture supplied a rousing peroration.

Contest Winner Heard

Gloria Greene, an exceptionally gifted young piano artist, won the Philharmonic Orchestra contest. She was rewarded with an appearance with the orchestra on March 23, and in turn rewarded her auditors with the refreshing elan she brought to the Rachmaninoff Rhapsody on a Theme by Paganini. Winning composition was a soundly written Symphonette by Eldon Davis Rathburn of Canada, which showed more training than individuality. Special awards were given Harpist Robert Maxwell and Pianists Naomi Sparrow and Andre Previn.

Soprano Martha Daughn-Locker repeated part of her unusual program of Aramaic and Palestinian songs, sharing with Violinist Yascha Borowsky a program in the Wilshire Ebell Theatre, March 24, under the auspices of the Zionist Organization of America. Her interpretative artistry and vocal warmth made the numbers enjoyable even to those who could not understand the texts. A new and very worthy addition was a soaring, dramatic, Do You Know? by Polly Berman, who also took a bow from the audience for an emotional Rhapsody for violin. Accompaniments were well provided by Raymond McFeeters' excellent pianism and a string quartet.

Seek New Opera House

The Opera Guild's annual meeting, presided over by Mrs. Arthur Bergh at KFI studio on April 2, showed that the organization is actively working toward the goal of a much-needed opera house for the city. The American Music Theater of Pasadena, following the business meeting, gave a rehearsal of Verdi's La Traviata in the excellent English translation of the late George Houston, with Richard Lert conducting and William von Wymetal as stage director.

OPERATIC DIVA FINDS THE WEST COAST AN IDEAL CLIME

A prima donna who combines the careers of singer and Navy wife, Charlotte Boerner recently visited New York following her appearances opposite Richard Bonelli in the revival of The Waltz King in Los Angeles.

For the last three years the concert and opera soprano has made her home in Hollywood in order to be as near as possible to her husband, a lieutenant-commander in the U. S. Navy, now on duty in the Pacific. "In California," she said, "I have devoted myself mostly to concert and radio, except for the Waltz King interlude. Opera companies are not plentiful out there, but the motion pictures offer all sorts of fascinating possibilities. I have been studying for dramatic roles—and I feel I'm not inexperienced in this field, as I made two films in France. I was thrilled a few months back when I was seriously considered for the role of Georges Sand in A Song to Remember. Possibilities like that make work in this field very exciting."

Charlotte Boerner made her entry into American music in 1932 in the title part of Respighi's Maria Egiziaca, opposite Nelson Eddy, with the New York Philharmonic-Symphony, chosen as a soloist by Toscanini. Still in her teens at that time, Miss Boerner won prominence in this country in concert and opera, drawing for the latter on a repertoire of 36 roles in four languages. In 1935, following a European tour, she was recalled here to sing Eva in Meistersinger in Cleveland and Philadelphia with the symphonic orchestras of those cities. Since then, except for engagements in Canada, she has never left the United States and its possessions.

Some of the auspices under which Miss Boerner has sung include the Hollywood Bowl, San Francisco Opera and San Francisco Symphony, the Chicago Opera, Lewisohn Stadium, Robin Hood Dell, and the White House, besides appearances in Honolulu and Canada. Although she has never sung at the Metropolitan, she has been featured with many artists of that company, including Flagstad, Melchior, Janssen, Lehmann and others, under the batons of such conductors as George Szell, Monteux, Artur Rodzinski, Erich Kleiber and Richard Strauss. M. L. S.

CHARLOTTE BOERNER AND RICHARD BONELLI
In The Waltz Dream. (Photo by John E. Rood.)

Coast Music Schools Active

BERKELEY, CAL.—The University of California program for April includes a large variety of musical offerings. The Department of Music presented the University Symphony Orchestra, led by Prof. Albert Elkus in an afternoon program at Wheeler Auditorium, including a Symphony in E flat by Graaf. The Plow that Broke the Plains Suite by Virgil Thomson, St. Paul's Suite by Holst and the Piano Concerto No. 3 of Beethoven with Estelle Caen as soloist.

The Department of Institutes, University Extension, has engaged the Music Lovers Society for appearances on April 11, 18, 25 and May 2 and May 9 in a special series. Members and guest artists of the Music Lovers Society are Frances Wiener, violin; Margaret Tilly, piano, Alfred Akron, viola; Herman Reinberg, cello; Hubert Sorensen, violin; Rudolph Schmitt, clarinet; Bernhard Abramowitsch, piano; and Claramae Turner and Lawrence Strauss, voice.

Mills College has an equally busy spring season already under way. Alexandre Tansman, assisted by Collette Tansman, was recently heard in a lecture-recital of the composer's own works. Maxim Schapiro, pianist, gave a fine recital program including the Brahms Paganini Variations, the Appassionata Sonata of Beethoven and a group of Prokofieff, Fauré, Ravel and Liszt. There was also a recital of original compositions by students of Darius Milhaud (music) and Marian Van Tuyl and Eleanor Lauer (choreography). The orchestra was under the direction of Howard Brubeck. On April 25 there will be a concert by students in interpretation representing the various departments of music. Alice Marshall, pianist, pupil of Benjamin Moore, was heard in a senior concert.

Recitals have been given on Sunday afternoons during the early spring season. Elwin Carlberg, pianist, sponsored by the California Federation of Music Clubs, gave a Sunday afternoon program at the Town and Gown Club, including the Thirty-Two Variations of Beethoven, Fantasie in C major of Schumann, Gaspard de la Nuit by Ravel and a Chopin group. At the Women's City Club a group of young pianists who appeared included Virginia Schwartz, Flora Jean Rickli, Maria Stoesser, Barbara Beall and Neva Sohl. In the studios of Elizabeth Simpson, Mrs. Gilbert Moyle, Harald Logan and Alexander Raab a series of advanced students have been presented in afternoon recitals.

The Oakland Symphony, Orley See conductor, had Rudolph Ganz, pianist, as guest soloist in a brilliant reading of the Schumann Concerto. Other orchestral numbers included In Bohemia by Hadley, Choral-Prelude by Bach-Cailliet, and Symphony No. 6 by Tchaikovsky.

Sponsored by the Music Section of the Oakland Teachers' Association of Public School Concerts for Young People, Barbara June Harris, youthful pianist pupil of Ethel Long Martin, will be heard in the Mozart Concerto in C major at the Oakland Auditorium, April 15.

Joseph Szigeti, violinist, presented by William E. Chamberlain, was heard at the Oakland Auditorium, April 10. The Oakland Forum presented Eva Garcia, pianist, in recital in the Oakland City Club Theatre, and will sponsor a recital by Artur Rubinstein, piaist, at the Oakland Auditorium, April 17. MRS. FRANCIS H. REDEVILL

N Y S T A Gives Concert

The second New York Singing Teachers Association's eighth season series of Student-Artists Concerts was held on the evening of March 27 at the City Center. Those presented were Dorothy Fulmer, dramatic soprano; Katharine Kingsbury and Lorraine Whalen, lyric sopranos. An interesting program covering a wide scope was listened to by a large audience.

Miss Fulmer revealed a pleasing voice of depth and considerable warmth which showed promising dramatic potentialities for future development. Miss Kingsbury gave evidence of a keen interpretative sense and made skillful use of a high lyric voice. Miss Whalen possesses a *lyrico-spinto* voice of lovely quality which she used in good style and with an appreciation for the meaning of the text.

Walter Golde played accompaniments for the three singers with his customary skill. M. C.

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USO LOG

TEHERAN, IRAN.—An Ohio soldier who devoted most of his spare time to the musical entertainment of military personnel in the Persian Gulf Command has been awarded the Bronze Star Medal for "exceptionally meritorious achievement in the performance of outstanding service."

He is Technical Sergeant Thomas C. Weaver of (148 Griswold St.) Delaware, O., a former music instructor at Ohio Wesleyan University and now chief clerk in the Chaplain's branch of PGC headquarters, Amirabad Post, Teheran.

Commending Sgt. Weaver for performing official duties "in an excellent manner," the citation accompanying the award continued:

"He has displayed unusual energy and talent in the organization and direction of a glee club and has contributed immeasurably to religious, radio, and special service activities. His public appearances as featured artist, accompanist, and director of the Persian Gulf Command Glee Club on many occasions have been of outstanding merit and have brought favorable credit to the American forces and thus have materially strengthened amicable relations between the American military and others in the area."

The citation pointed out that several of the Ohio soldier's musical entertainments had been presented at virtually every road camp and station in the command, a vital supply line for more than two years for shipment of war materiel to the U.S.S.R.

In addition, Sgt. Weaver prepared a comprehensive article on use and care of the field organ, and instructions for playing it. This was published and distributed by the Chief of Chaplains of the Army to all chaplains.

"The exceptional talent, leadership, highly cooperative spirit, and superior devotion to duty of Sgt. Weaver have been an outstanding contribution to the morale of military and civilian personnel in the Persian Gulf Command area and reflect great credit upon himself and the military service," the citation concluded.

The medal was presented to Sgt. Weaver by Brig. Gen. Donald P. Booth, commanding the PGC, at special ceremonies here recently.

At the time of his induction into the Army in June, 1941, he was on leave from Ohio Wesleyan, studying toward a master's degree at Union Seminary School of Sacred Music in New York City.

Sgt. Weaver, a member of headquarters & Headquarters Co., PGC, was graduated from Ohio Wesleyan in 1937 and did graduate work at Ohio State. He studied organ under Dr. Clarence Dickinson of New York and majored in pipe organ and music theory. He has been in the command since January, 1943.

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AT THE OPENING OF THE NEW ENTERTAINMENT SERIES AT LOWRY FIELD,

Colo., Richard Crooks and William Primrose gave the initial concert at the Post Theatre No. 1 before 1,100. The program was arranged by the Personnel Services through the courtesy of Mr. and Mrs. Arthur M. Oberfelder, under whose auspices the artists were appearing in the Denver City Auditorium. Left to right, Guillaume Mombaerts, accompanist of Primrose; Mrs. Oberfelder; Col. John B. Patrick, Lowry's commanding officer; Frederick Schauwecker, Crooks' accompanist; Mrs. Patrick; Richard Crooks; William Primrose; Mr. Oberfelder. The artists received citations from Col. Patrick "in recognition of services rendered the personnel of Lowry Field, Colorado, during World War II." (Official Photo U. S. A. A. F.)

CLEVELAND HAILS PARADE OF CONDUCTORS

CLEVELAND, O.—Many Cleveland Orchestra patrons have expressed regret that this season of guest conductors is ending. Granted that not all concerts were of the same excellence, yet the season has provided Severance Hall audiences with some thrilling experiences. One such event was the last of the series offered by the guest conductor from St. Louis, Vladimir Golschmann, whose light touch in Harold Byrns' arrangement of Scarlatti Sonatas for string orchestra was a sheer delight. Beethoven's Eroica was also most satisfying. The climax was reached in an inspiring performance of the Brahms Violin Concerto with that master of the bow, Jascha Heifetz. Mr. Golschmann later toured to cities of the Southeast with the Cleveland Orchestra.

An all-Rachmaninoff program was conducted by Frank Black. In addition to the spirited Symphonic Dances and the romantic Second Symphony, the C minor Piano Concerto was presented, with Simon Barere as soloist.

Deviating from the one-concerto custom, Joseph Knitzer—who has been appointed concertmaster of the Cleveland Orchestra to succeeed Tossy Spivakovsky next season—was heard in the Chausson Poème and the Ravel Tzigane under Mr. Black's baton. Expert musicianship and splendid technical equipment distinguished Mr. Knitzer's offerings. Sibelius's Second Symphony was featured after the intermission.

Recitals by Notables

After an absence of about ten years, Jese Itusbi charmed a large audience at the Public Music Hall in a fascinating program. Robert Casadesus likewise gave a fine recital of more restrained pianisms, most scholarly and of refined texture. His playing of 12 Chopin Etudes was enthusiastically applauded.

At the Institute Recital Hall, Leonard Shure gave a memorable exhibition of his pianistic and musical talents in a collection of Schubert's Moments Musicaux, the Chopin B flat minor Sonata and the Schumann Kreisleriana.

Elwell Work Premiered

Another artist of local renown, Herbert Elwell, head of the theory and composition department of the Cleveland Institute and music critic of the Cleveland Plain Dealer, nationally known composer of orchestra and chamber music, of many beautiful songs and an interesting piano sonata, has decided to resign his post at the Institute and give expression to his composing vein.

At the Cleveland Museum of Art, the Walden String Quartet assisted by Marie Simmelink Kraft, mezzo-soprano, gave a splendid first performance of Mr. Elwell's Blue Symphony, a musical setting of a John Gould Fletcher poem. In many of his recent compositions one notices with satisfaction that Mr. Elwell has abandoned those modernistic experiments of a certain period and is now retracing his steps with grace and conviction along more substantial artistic paths. The audience was most enthusiastic and recalled the composer repeatedly. The quartet was also heard in a rarely done work by Dittersdorf and closed with a fine performance of Ravel's Quartet.

The Fortnightly Musical Club Chorus, under Anne Billington Hisey, at the Museum of Art, was heard in a recent concert including contemporary compositions. Enola Foster Burdick was at the piano. The program also presented Harriet Hill, soprano, in a group of ably performed songs, and piano numbers by Frieda Schumacher, who gave artistic support at the piano for Miss Hill.

A benefit concert for Crile General Hospital, sponsored by the Cleveland Piano Teachers Club, was presented at Wade Park Manor with Barbara Hahn, pianist, Ralston Fox Smith, tenor, and Raymond Kinschner, violin.

ROSA H. WIDDER

GI's Demand Whole Concerto

Isaac Stern, violinist, played the Mendelssohn Concerto at Camp Kilmer, N. J., on March 12 under the auspices of the USO-Camp Shows. The program called for only the first movement, but the GI audience demanded the piece in its entirety.

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AUSTRALIA Sydney and Adelaide Plans

By ELIZABETH PLUMMER

SYDNEY, N. S. W.—Music is attracting more of the youth than formerly, probably due to the Children's Concerts given by the ABC, attended by 60,000 children.

To encourage further development and to discover talent the ABC arranged a vocal and concerto competition for those under 24 years. The finalists, Richard Farrell, Lawrence Davis, Val Price, Louise Stredwicke, pianists, and Della Wood, violinist, appeared with Sydney Symphony Orchestra under the baton of Bernard Heinze in the Town Hall. All were students from the State Conservatorium and created a fine impression by their performance. Richard Farrell will give concerts in Brisbane and Melbourne and appear in the Commission's Concert Season. Audrey White, of Adelaide, a promising pianist of 15, and Betty Munro George, of Melbourne, have also been chosen to appear.

Sargent and MacMillan to Visit

Special interest is being shown in the visits of Dr. Malcolm Sargent and Sir Ernest MacMillan as guest conductors and two youthful pianists, Australian-born Noel Mewton Wood and William Kapell from America, scheduled soon.

Under the direction of Euston M. Green, Eileen Ralph, distinguished Australian pianist, gave a final solo recital before returning to England. Not since the visit of Katharine Goodson has a woman pianist attracted such a capacity audience at the Town Hall. She gave outstanding performances of a wide variety of works, including Bach, Couperin, Haydn, Beethoven, Debussy and other composers, which earned overwhelming ovations.

Jeanne Gautier, French violinist, who through war conditions is resident in Australia and has been heard with the Sydney and Melbourne Symphony Orchestras, gave a superb joint recital at the, State Conservatorium with Raymond Lambert, pianist.

Lauri Kennedy, cellist, and Dorothy Kennedy, pianist, after some years in America have returned to Australia. His first appearance was as soloist with the Sydney Symphony Orchestra, when he received a great ovation. He then toured the Capital cities and was heard on network stations. Later with Dorothy Kennedy he offered a cello and piano recital at the State Conservatorium Hall.

The artists were guests at a reception given in their honor by the Council and Members of the Musical Association of N. S. Wales. Arnold Matters, baritone, and Charles and Olga Krasnik, viola and pianist, contributed to a program of music.

Beatrice Tange, noted Australian pianist, who has given broadcast recitals in Canada and the United States, gave a recital at the State Conservatorium to aid the funds of the Legacy War Orphans' Appeal. A large and interested audience filled the hall and gave the artist ovations.

Adelaide Beethoven Festival

ADELAIDE, AUSTRALIA. — Adelaide opened the New Year with a Beethoven Festival under Bernard Heinze's direction. A noted Beethoven interpreter, Heinze will conduct seven pair-concerts.

The Australian Broadcasting Commission announces the 1945 return of Dr. Malcolm Sargent, who stirred Australian audiences in 1936 and 1939 with his brilliant conducting. Sir Ernest MacMillen will also visit Australia. Both conductors will be featured in 25 orchestral concerts each.

The 1944 season was the most brilliant since the war's outbreak. Noted visitors such as Marjorie Lawrence and Eugene Ormandy drew record houses at Town Hall. Similarly feted were Thomas Matthews, English violinist, Jeanne Gautier, Parisian violinist and Lauri and Dorothy Kennedy, Australian cellist and his pianist-wife. All enjoyed good houses and won artistic approval.

Although Leith Stevens, young American conductor, visited South Australia, he was unfortunately not heard on the podium.

Win Curtis Scholarships

Honor was conferred on the brilliant young Adelaide pianist, Allison Nelson, by Ormandy, who granted her a Curtis Institute Scholarship to further her studies under Rudolf Serkin. Claire Simpson, gifted 20-year-old Sydney violinist, also won a Curtis Institute Scholarship.

To encourage young artists, the A.B.C. has instituted an annual Concerto Contest in all states. In South Australia seven young players qualified to be heard in movements from piano and violin concertos by Mozart, Bruch, Mendelssohn, Beethoven and Saint-Saens, with the Adelaide Symphony Orchestra at the final December concert of the year.

CYNTHIA HENDRICKSON HURST

Indianapolis Choruses and Don Cassacks Heard

INDIANAPOLIS. — The Don Cossack Chorus and dancers were the final attraction of the Martens Concerts at the English Theatre. Serge Jaroff directed a program which kept the large audience aroused and it rewarded each number with an ovation.

Sponsored jointly by the American Guild of Organists and the local Symphonic Choir, Rossini's Stabat Mater was presented in the Scottish Rite Cathedral by the Symphonic Choir under the direction of Elmer Steffen. Naomi Pryor, Nell Tangeman, William Ross, and George Newton were the soloists. Both the choir and soloists gave a deeply poignant interpretation of the work. Bomar Cramer, local pianist, and Oswald Ragatz, organist at Indiana University, together played the Rachmaninoff Piano Concerto No. 2, displaying a fine, even tone and technical finesse.

The local Maennerchor, under Clarence Elbert, sang before a capacity audience at the Athenaeum, showing variety of color, and an improved balance owing to enlargement of the tenor section. Suzanne Sten, mezzo-soprano of the Chicago and San Francisco Opera Companies, was guest soloist in works by Carpenter, Wolff, Chausson, Massenet and other composers, revealing vivid interpretation and a beautiful vocal line. The Brahms Alto Rhapsody received a meticulous performance from soloist and chorus. Dorothy Munger was a superb accompanist. H. C. G.

Omaha Has Church Music Institute

OMAHA, NEBR.—The School of Adult Education and the Department of Music of the University of Omaha sponsored the first local Church Music Institute during three days. Arthur Jennings of the University of Minnesota, principal speaker, gave an organ recital and directed choral sessions.

The Nebraska Federation of Music Clubs presented the Nebraska Women's Symphony in the first of two spring concerts, in Joslyn Memorial Hall. The orchestra is a new organization of seventy-five women under the direction of S. Eugene Bailey, head of the Instrumental Department at Wayne Teachers' College, Wayne, Nebr. Cpl. Paul C. Ryberg, tenor soloist, is now stationed at Fort Omaha. He is a well-trained and experienced singer. A capacity audience welcomed Mr. Bailey, a talented and authoritative director.

The Civic Music Association, which formerly sponsored the Omaha Symphony Orchestra, presented Larry Adler, harmonica virtuoso, and Paul Draper, dancer, before a packed house at Technical High School Auditorium. This event was a benefit performance for the orchestra and its other musical activities.

In recent weeks, the Tuesday Musical Club presented Isaac Stern, violinist, in his second appearance before its large membership in Central High Auditorium. With Alexander Zakin, pianist, as his worthy partner, Mr. Stern played a taxing program of old and new numbers with consummate skill and sympathetic interpretation. Several additional numbers were given.

H. M. R.

LEILA HILLSMAN

has been appointed executive officer for Delta Omicron, national music sorority. Miss Hillsman was initiated by Gamma Chapter, Southern Seminary, Buena Vista, Va., and subsequently attended Randolph Macon and the University of Chicago. After leaving college she was treasurer to the Louisville Alumna Club until her recent appointment.

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Leinsdorf Believes Army Career Aided Music Work

Erich Leinsdorf, late of the U. S. Army, had conducted a stirring performance of Tristan and Isolde at the Metropolitan Opera the night before. When I went over to interview the conductor one day lately, still somewhat under the spell of that magnificent music drama of ancient Cornwall, I found a sturdy young man earnestly digging into his lunch of salad and tea, which the writer was invited to share. I was particularly interested in his experiences in war service.

"Corporal" Leinsdorf expressed a sincere amazement at the mass of army detail work and accomplishments. He said, in fact, that its magnitude "staggered the imagination," and since he has had a great deal of experience in coordinating the complicated apparatus of Wagnerian and Strauss music dramas, he really should know! He spoke with the authority of a thinker and in accurate, fluent English which suggested that he had been born in America instead of Europe. Since he bought his cherished farm in Virginia, the conductor seemed even to have developed a slight Southern accent.

Opera's High and Low Points

While he finished his lunch, Leinsdorf told of some experiences in operatic conducting. In San Francisco, there was an unforgettable Fidelio in 1939, with Flagstad, Melchior and Kipnis, "one of those evenings which make all one's labors worth while." But, as a contrast, a Lohengrin given by the Metropolitan on its 1942 tour in Boston was attended with more than ordinary casualties. He laughingly recalled that trains were late, some of the scenery missing, singers had to use icy cellar dressing rooms, and orchestra men played in blue shirts, their dress ones having vanished. The temperature on stage was heated, both temperamentally and actually. The thermometer registered 95 degrees in Act I, a page fainted and Ortrud had a nosebleed. In Act II the soprano lost her voice, and a hunt began for a substitute. Act III was 35 minutes late, there was practically an entire substitute cast—the tenor lasted through the whole opera!

His experience at the Salzburg Festivals as well as the outstanding Wagnerian performances at the Metropolitan, qualify Leinsdorf to speak of opera problems in this country. The future of the art, the voices and opportunities of the American singers are matters to which he gives serious consideration.

"The chief handicap for the American singer," Mr. Leinsdorf said, "is the lack of opera houses. For a young singer may work and sing successfully

ERICH LEINSDORF

in the studio without being able to gauge potentialities for a career except in a limited degree. Promise and progress are determined only by appearances before the public. There are many voices of fine calibre but almost in corresponding degree, there are few chances for the singer to get a start. There is only one main opera house, three or four permanent opera organizations, a dozen touring troupes, no provincial theatres, when we in these United States should have two or three hundred.

"In America, the popularity of radio and recording transcriptions has resulted in a scarcity of 'big' voices of operatic timbre. The smaller voices are abundant and can be handled mechanically for satisfactory volume in broadcast. But, even for the lyric roles, they are not always of substantial quality for the great opera houses."

New Style Needed for English Opera

In this country, Leinsdorf feels that we have not yet majored in developing a vocal style particularly suited to the English language, singers having favored vocal study in foreign tongues. "However," he continued, "atrocious diction and bad accents are constantly projected by foreign and native-born artists, this being permissible because of audience non-comprehension."

Musicians are too eager to maintain every eighth and sixteenth note of the original, Leinsdorf believes. It was surprising to hear this Mozartian and Wagnerian conductor advocate a judicial re-phrasing within the bar-lines of the melody. "Many phrases are clumsy, based on foreign wording, many are extraneous matter. One could take away or add here and there, with a complete shift into good English."

In the opinion of Mr. Leinsdorf, opera in English is not only important, it is practicable and informative. He intends to see to it, so far as his talents and resourceful mind permit, that operatic art in America shall open more opportunities to resident-singers. M. C.

Pittsburgh Symphony Heard by Toledo Throng

TOLEDO, O.—The Pittsburgh Symphony Orchestra, Dr. Fritz Reiner conducting, gave a program in the Peristyle during which there never was a dull moment. They appeared here for the second year. A glorious reading of Beethoven's Egmont Overture was followed by the Brahms Second Symphony, played with a perfection which was amazing. The second part of the program was given over to Don Juan by Strauss and Bennett's Symphonic Picture after Gershwin's Porgy and Bess. To this program was added Johann Strauss' Vienna Life and Weiner's Divertissements on Hungarian Gypsy themes.

Herta Glaz, mezzo-soprano, and Martial Singher, baritone, appeared in a joint recital. Singher was at his best in such selections as the Serenade from The Damnation of Faust by Berlioz. Miss Glaz sang German Lieder admirably but made here greatest appeal in Gretchaninoff's Over the Steppe and Moussorgsky's Hopak. Three duets by Brahms and two by Messager were welcomed with genuine pleasure. Leo Muller gave artistic accompaniments.

The series at the Museum of Art closed with a ballet bill by Mia Slavenska and four assisting dancers. The music was played by William Schatzkamer and Mary Bray at two pianos. The Franck Symphonic Variations were interpreted by Slavenska, David Tihmar, Audrey Keane and Norma Vaslavina, and excerpts from Coppelia by Delibes by the entire cast. Three solo performances followed a Dance to music by Auber, by Joseph Harris, Slavenska as Salome, and Vaslavina in the Flight of the Bumblebee by Rimsky-Korsakoff. The entertainment closed with an American Ballade to music by Foster.

A. McL. T.

Rosenblith Wins Citation

Pfc. Eric Rosenblith, violinist, has received a citation from Col. Frank B. Lammons of Camp Pickett, Va., for his many appearances on the post for War Bond drives and other campaigns in connection with the war effort.

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Science and art do not often meet in a single personality, but H. Maurice-Jacquet — conductor, composer, musicologist, authority on acoustics, biologist, to give him some of his titles in both fields—is such an individual. A perfectionist, he believes in approaching art through clearly marked scientific methods.

Young artists, in many branches of music, study and coach with him in his New York studio, a beautiful room whose gray-green walls are the background for old-world art treasures. The studio's acoustical properties have been carefully worked out by M. Jacquet until they satisfy his exacting standard.

M. Jacquet teaches, as he says, anyone who makes musical sound. His teaching methods are based on his perfectionist principles. Any singer or instrumentalist who comes to him must first of all show that he or she has learned the fundamentals of music. This entails a thorough knowledge of music as a science, its construction and the relation of its parts.

Gaining General Knowledge

"What do you do if a pupil is advanced in one form of art—say, singing—but has only a sketchy general knowledge?"

The answer is, that pupil goes back to first principles of theory and learns from the ground up. He may be a sadder pupil for a while, but in the end he is a wiser one, able to sing or play with a confidence impossible before.

Then the real teaching begins. The psychological meaning behind the music must be studied; then, how to convey this meaning through tone and tempo. The performance must be conceived and executed as a whole, not as a series of spasmodic efforts.

H. MAURICE-JACQUET
(Photo by M. I. Boris)

The "weight" of a note in performance and the smoothness of rhythms are, he believes, scientific features which translate directly into artistic meaning—and no meaning can be conveyed, however exalted the inner feeling, without a mastery of the scientific element.

Music as Therapeutic Measure

The same control and regulation of the rhythmic pattern, according to M. Jacquet, give music its value as a therapeutic measure. This extension of music into the field of medicine, so much discussed today by members of both professions, has been the subject of careful experiment by M. Jacquet for many years. His findings are strongly in favor of music's beneficent effect, but with the provision that it be carefully chosen for individual cases, and that rhythms, whether fast or slow, shall be carefully preserved, with no erratic deviations. The latter, he says, are extremely harmful and can wreck a mental state that could be regulated by correct and balanced rhythms.

M. Jacquet derives his musical philosophy from his French background—he was born a member of the French nobility, studied with Massenet and other tonal demigods—combined with the natural liberal-mindedness of one who took up a music career in spite of family opposition, and later turned toward America as an environment less bound by tradition and more open to the future. In Europe, he achieved distinction as a pianist, organist, composer, conductor. He toured in Russia, Spain, England, Belgium, Italy, Poland, Germany and Austria.

A Composer-Conductor

Jacquet has been composing since he was eleven, his works including operas, operettas, ballets, incidental music. His Aux Jardins de Murcie has had more than 12,000 public hearings. At seventeen he began conducting, when Charpentier let him direct a performance of Louise at Versailles. In this country he led the orchestra at the opening of the Roxy Theatre in New York, featuring the American Symphony he wrote for the occasion. On a memorable occasion he directed, without a rehearsal, the musicians of the New York Philharmonic in a performance of a Russian ballet company at the Metropolitan Opera. He led an orchestra in France at one time, and afterward learned that 42 of the players trained by him in this ensemble were with the Boston Symphony.

M. Jacquet has been associated in Europe with such composers as Debussy, Grieg, Messager, Puccini, Fauré, besides Massenet and Charpentier; such singers as Journet, Melba, Maurel; here, with Lily Pons, Grace Moore and others of prominence. He has worked in the technical and artistic fields of radio with the NBC and Mutual chains, has been active in publishing in Paris, and was one of the first to recognize the ability of women orchestra players, having organized and directed the Union des Femmes Artistes Musiciennes.

A true artistic liberal, he combines respect for tradition with a vision toward the future of both the scientific and esthetic aspects of music.

M. L. S.

Grace Moore at Colgate

NORWICH, N. Y.—Grace Moore's charm and outstanding interpretations won her audience at the March 16 concert in the Colgate University Series, Charles R. Wilson, chairman, in nearby Hamilton. Warner Bass provided sympathetic accompaniments and played solos.

Hamilton Friends of Music sang Messiah at the College, with soloists Natalie H. Rowe, Mary Van Kirk, Earl Palmer, and conductor Gay H. Rockwood.

Jean Watson, contralto, enthralled with her program in the Community Concerts series (George W. Brooks, president). Milford Snell was a noteworthy accompanist and soloist.

Two operettas were performed at Norwich High School, The Waltz King, and Chonita (based on Liszt melodies), Sarah Mason Curnalia conducting. An orchestra of 20, Gertrude Rubin, flutist, in charge, dancers and a large chorus aided greatly. Outstanding in the production were Barbara Burr, Mary V. Zieno, and Louise Hewitt. F. W. R.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April. 15. Philharmonic-Symphony, Rodzinski conducting, CH, A; Lionel Hampton Concert, CH, E; Lucile Yeakel, soprano, TH, A; Inez Bull, soprano, TH, 5:30 p.m.; Joseph Lockett, pianist, TH, E; John Fleming, baritone, TiH, A; Budapest Quartet, 6:05 p.m., TiH; Maria Gall, soprano, TiH, E.

April 16. Schola Cantorum of New York, CH, E; Helena Morsztyn, pianist, TH, E; Kate Keith Field, soprano, TiH, E.

April 17. Jacob's Pillow Dance Festival, CH, E; Bernhard Weiser, pianist, TH, E; Guilet String Quartet, TiH, E.

April 18. A. Ungar, new choral group, TH, E.

April 19. Aubrey Pankey, baritone, TH, E.

April 20. Glee Club of Friendly Sons of St. Patrick, TH, E.

April 21. Gina Pinnera, soprano, CH, E; College of St. Elizabeth choral concert, TH, E.

April 22. Isobel Walters, soprano, TH, A; Naomi Watson, contralto, TH, E; Budapest Quartet, 6:05 p.m., TiH; Salvatore Mario de Stefano, harpist, and Alda Astori, pianist, TiH, E.

April 23. Vladimir Horowitz, pianist, CH, E; William Hacker, pianist, TH, E; Tei Ko, Dances of Asia, TiH, E.

April 24. Dessoff Choirs, CH, E; Polish Musicians' Committee Concert, TH, E; Tei Ko, Dances of Asia, TiH, E.

April 25. Theater of All Nations, CH, E; Dorothy Fisher, contralto, TH, E.

April 26. Fritz Kreisler, violinist, CH, E; Coreania Hayman, soprano, TH, E.

April 27. Vivian Rivkin, pianist, CH, E; Nicholas Goldschmidt, baritone, TH, E.

April 28. Fred Waring and His Pennsylvanians, CH, E; Toba Brill, pianist, TH, A; N. Y. Mandolin Symphony Orchestra, TH, E.

April 29. Scandinavian Concert, CH, E; the Centre Symphony Orchestra, TH, A; Workmen's Circle Chorus, TH, E; Budapest Quartet, TiH, 6:05 p.m.; Benefit concert, Poale Zion, TiH, E.

April 30. National Orchestral Association, CH, E; Marie Leidal, soprano, TH, E.

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VIRGINIA MacWATTERS,
coloratura soprano, and Greta Stauber, right, her teacher. (MacWatters Photo by William L. Stein.)

Auditions from Distant Lands

A few weeks ago an interesting package arrived from the East Indies addressed to the studio of Mme. Greta Stauber. Enclosed was a record sent by a young private in the U. S. Signal Corps. The accompanying letter told the story of a boy with a burning desire to sing, who had spent his first Australian leave in making this vocal recording to send to the teacher of whose work he had read. Enclosed also were pictures and descriptions of his appearance and previous training. His inspiration must have been contagious, for several other soldiers wrote, sending recordings and pictures—intelligent-looking youngsters with excellent voices.

Mme. Stauber, touched by the plight of these lads and by the tribute to her, decided to establish for this type of serviceman a new feature—auditions by mail—which, if it continues to develop will be open to civilians also.

"Long-range audition can be made to save expense and needless heartbreak on the part of those unqualified for artistic survival," says Mme. Stauber. Mme. Stauber feels that this is a definite gain. She admits that one can never judge a singer's gifts completely from a disc, but an experienced teacher can obtain a very clear idea of voice quality, and of course, can gauge possibilities for the great radio field and professional record-making. "You know," she said with a smile, "a record certainly shows all the bad habits of the singer!" Mme. Stauber feels that this type of audition can be valuable in deciding whether or not an aspiring vocalist would find it worth while to come a great distance on the long chance of a singing career. "I believe it's a valuable idea for artist and manager contact, too," she says, "but time will tell."

Mme. Stauber feels that her experience qualifies her to be an impartial judge. In her studio, she handles artists of international fame as well as youngsters who will make New York debuts in the near future. She is enthusiastic about her pupils and her work.

"I can never say 'go, you are finished,'" she laments, "I am never completely satisfied. Always there is more we can do, and it is so interesting! Even the repair work which must be done on damaged voices opens vistas of vocal artistry." Her teaching creed is made up of sane statements advocating simple methods of guidance for singer-security. M. C.

LUCILLE MANNERS
has been signed by the William Morris Agency for exclusive management in 1945-46 in the concert, radio and motion picture fields. The soprano recently concluded a tour through the West and Canada. She sings operetta with the Detroit Civic Light Opera in May and in July and August with the St. Louis Opera Company. (Photo by Bruno of Hollywood.)

THE MUSICAL PARADE

By THE STAFF

Weede-With-Whiskers.

The press likes to attach nicknames to well-known persons. So Sinatra is The Voice, Lauren Bacall is The Look—and now they call Robert Weede The Beard. Why? Well, listen:

Baritone roles are traditionally hirsute, and for some time past, Weede has been facing a particular and personal problem. His skin, particularly his chin, is painfully allergic to spirit gum. Without spirit gum, no hair can be pasted on the face; so no stage beard can live without spirit gum. And Weede can't live *with* spirit gum!

This season the problem became acute, for Weede had to sing the role of Rigoletto, whom operatic tradition endows with whiskers. When faced with the issue, our baritone took the step. He grew a beard, his very own. And now he is a happy, healthy man. He recommends a well-shaped beard to all men!

BARTALINI,
singer diseur, recently gave two recitals in Times Hall, New York. (Photo by Johan Hagemeyer.)

Tonal Tattling.

Frieda Hempel has another responsibility for mothers—that of music's future. "Mother begins the musical education of her children when they are only babies—humming to put them to sleep. Mother sings before they are ready for school—she starts their singing at play. Yes, music starts at home and mothers must forever be the inspiration to their children."

Morton Gould has composed music in the popular vein for the first time in the new Charles R. Rogers musical film, Delightfully Dangerous.

Fred Astaire, required to play the harp in M-G-M's Yolanda and the Thief, has become so interested in the instrument that he is continuing his harp lessons.

"Freddy" Schang, vice-president of Columbia Concerts and co-director with F. C. Coppicus of the Metropolitan Musical Bureau, suffered a shock the other day when he got a telegram from Director Nicolas Kostrukoff of the Gen. Platoff Don Cossack Chorus: "Entered Berlin three AM fifteenth March 1945 give first concert here this evening." Then he noticed the heading was "Berlin, N. H."

Grace Moore's young fans have organized something known as Penny Clubs, and collect and turn over to her quantities of coppers to help provide musical training for wounded service men in rehabilitation centers. . . .

Musical Essay Contest

The Music War Council of America, Chicago, announces a national essay contest for junior and senior high school students. Prizes of $100, $50 and $25 war bonds and ten awards of $10 in war stamps are offered. For rules, address Music War Council of America, 20 East Jackson Blvd., Chicago 4, Ill.

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Richard Wagner's grand-daughter, Friedelind Wagner, writes: "A revelation, and everyone interested in singing, singing teacher, pupil or layman, should read it again and again."

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SILHOUETTES: Singer and Teacher Vignettes

By MARY CRAIG

Janssen: International Wagner Star

On stage Herbert Janssen portrays the majestically sombre, heroic figures of the Wagnerian world. He sings with authoritative dignity, with respect for beauty of line and a sincerity that bespeaks earnest musicianship. Therefore, a reporter expecting to interview a great but somewhat solemn artist receives a pleasant surprise on being met by a singer who radiates not only charm but warmth of personality, combined with delightful wit. Janssen tells about his work, his travels, with a merry sort of twinkle in his eye which lights up the story and the speaker.

If Herbert Janssen had listened to his parents, he would have been a lawyer. They sent him to Berlin University to study law . . . or so they thought. But Herbert had other ideas. He enrolled, but he never did turn up for classes. Instead, he studied voice with Dr. Oskar Daniel in Berlin. And this, if we believe the plaudits of Europe, South America and North America, is one case where mother did not know best!

"I made my debut at the Berlin Opera in Der Schatzgräber by Schreker—a grand entrance sitting on a horse! No," laughed Janssen, "I did *not* fall off. My role was just one act-long. After the Herald aria in the first act my part was finished. I had started to go home when someone called, 'Stop that boy! Janssen, you have to take the place of the baritone in Act III. He is sick!' Being young and unafraid," he continued, "I learned the aria and dialogue in the one hour remaining, then went on and did it!" A colorful oil painting commemorates the occasion.

•

Seasons of leading roles at the Staatsoper in Berlin, at Bayreuth, in London and Paris were the next steps on the career road. "I learned the great roles in Bayreuth," he said. But finally the increasing and unwelcome political pressure sent the baritone first to Vienna and then to the Metropolitan in New York. His successful debut here in 1939 as Wolfram is a matter of operatic history.

"I remember Easter well that year," Janssen relates. "We arrived in St. Louis. It was warm with sunshine and the gardens were in bloom. We had some bright colored Easter eggs for a little fun. Everything was so happy and peaceful, and we had just come out of that hellish condition across seas."

HERBERT JANSSEN
as Amfortas in Parsifal.

It was then that he and lovely Mrs. Janssen decided to make a home in this land. He becomes a citizen this year and has given up seasonal tours in Mexico and South America to remain here for the great event.

Incidentally, it is a real sacrifice, for Janssen regrets that he will not be able to sing again this season "in that wonderful Teatro Colon in Buenos Aires."

•

Besides the tremendous assignment as leading baritone of the Wagnerian wing at the Metropolitan, Herbert Janssen is head of the Voice Department of Finch College. He says that he has always taught, always has been interested in young people and their vocal problems and achievements and planned whenever possible to give time to teaching. A commentary on this facet of his artistry is the congratulatory letter from the President of the College, who writes that the work accomplished during the last year has surpassed every expectation.

Sitting across from this reporter, who was extremely busy assimilating artistic impressions and Mrs. Janssen's pleasant accompaniment of tea and applecake, Mr. Janssen, flanked by his wife and his efficient accompanist and assistant, Sally Leff, complained bitterly, "I have not a minute to myself!" Mrs. Janssen laughed and said, "He calls our dear Sally his slave-driver!" But Janssen pointed at both and spoke emphatically, "I said 'Slave-drivers.' I do just as they tell me. I sing, I go to school, I teach. They plan for me a vacation in Maine and then they say, 'So sorry, pupils must go along.' Always I work!" But he appears to thrive on the schedule and is exceptionally happy in this work.

•

After the "vacation" Janssen will sing in the San Francisco Opera season and return just in time for the college year and the Metropolitan again.

Although little was said about intensive study, the baritone has ninety-eight roles in his repertoire, all kept ready for instantaneous performance.

One episode puzzles Mr. Janssen. "I sang Amfortas at Bayreuth for ten years, always made up as you see in the picture. When I did it first in New York, the critics were so completely upset to see that I was 'shaven' that from then on I had to wear a beard to alleviate their distress! Not my voice do they mind—but my *face!*" And with his great shout of delighted laughter at his own *contretemps*, the interview ended.

•

An Oratorio Specialist

Back in Danville, Pa., a small girl rose early one morning and went out on the front stoop, where she sat and sang little Sunday school songs for her own entertainment. A passing blind man halted and asked who was singing. When told it was a child, he said, "She's a born musician and that voice has a future!"

"This," says Ruth Diehl, "is my first conscious memory. Singing became the major interest of my life from that hour." And we are told that no school or church musical event was complete without the appearance of the embryo prima donna.

School days over, Miss Diehl came to New York and sang for the late Dr. Damrosch. He suggested kindly that, as she was so fired with ambition, yet backed by so little musical knowledge, she should go back home and "eat grass" for a while! However, she entered the Institute of Musical Art in New York, and became during her stay there, something of an honor student. She majored in piano and accompanying as well as studying voice and general repertoire. In her post-graduate year, Miss Diehl, as accompanist for the Winterreise Cycle, worked with pupils of Edith Nichols, and liked their style of production. She auditioned for the post of accompanist at the Nichols studio, was engaged and so, by coincidence, became a pupil of the teacher who has since guided her artistic progress.

RUTH DIEHL,
soprano.

"I have got many things by chance audition," Miss Diehl continued, "My first choir position came that way. I was insistent on singing the Rossini Inflammatus for an organist who didn't care about hearing me. After a few bars he stood up on the pedals and exclaimed, 'Great Heavens, you've a voice!' And I got a job."

Many others followed. Miss Diehl has been soloist with the famed Handel and Haydn Society of Boston, at the Bach Festivals in Bethlehem, Pa., and with numerous other outstanding groups. An exceptional musician, she is gifted with what is called a "Mozart" voice, clear, pure and flexible, and knows traditions thoroughly. Though her work in oratorio and allied forms is perhaps best known, she is extremely versatile and has also been heard as a Lieder singer, in general concert and opera appearances. She has made her singing success on the factors of hard work and merit.

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The details of which music is composed present to the vocal student a mass of differences more or less confusing. Every unit of difference is, however, of more than nodding importance. There are items of tone and rhythmic values that must be definitely felt and judged; there are also note and time values to be sensed, judged and expressed. To develop the ability to coordinate these items within the freedom of understanding and expressibility is the object involved in well designed drills.

Music is based upon the correlation of two universal powers, namely: Harmony, the inter-relationship of tones within the frame of wholeness; and Rhythm, the inter-relationship of time values associated with the movement of related tones as music. Since the source of music resides in man and its art expression issues from the source, all exercises are directed to unfold an understanding of the role that feelings and mental procedures play in musical expression.

Musicianship requires the student (1) to feel creatively and acknowledge mentally the relationship of tones within tonality and the harmonic values that arise from such relationships, (2) to feel creatively and know the usual rhythmic patterns within the measured impulses of musical thought, (3) to be able to respond to harmonic and rhythmic values, and (4) to feel such harmonic and rhythmic values while reading from a page of music. The entire subject of musicianship, whether vocalist or instrumentalist, deals with coordinated feelings, at the same time understanding what the feelings mean as musical units in harmonic relationship. In this, accurate sight-reading has its true base.

Through the medium of harmonic and rhythmic (tonal and durative) exercise, musical intelligence develops a keen judgment of related tone and time values. Only progressive drills and patience will accomplish this. Music is very jealous of its power and beauty; it is kind to those who approach it with obedience to its lofty demands.

FREDERICK SCHLIEDER

Today's Theories at Fault

Evanston, Ill.

Singers rightly resent the comparison of those of today and yesterday. If singers are lacking in anything that singers of the past possessed, it is no fault of theirs. The fault lies in the methods or, more correctly, the theory of vocal practice. There are two main faults governing the practice of voice, the ideology and the misunderstanding of the physiological function. In these two phases of the subject, apparently, in the past there must have been a higher standard and a more thorough understanding of the fundamentals of voice, from the standpoint of dynamics. . . . We have as many as, if not a greater number of artists attracting attention today, than at any previous era. Yet one of the largest organizations in the country employing singers announced over the air that they were happy in the fact that they had discovered 34 American voices in the last nine years—less than five successes produced in one year in the whole country!

The subject of voice is a difficult one. Only in a lengthy discussion of the subject, with the aid of illustrations, can there be given a satisfactory reason for the theory and practice of voice methods. I do not think it is important to know whether singers were better in some distant past. The point uppermost in mind should be, "If our singers do not measure up to the standard set by those of those of the Golden Age, why?" Opportunities are greater, voices more plentiful, talent is here in abundance!

Every singer now before the public with the proper training, which in the majority of cases would be but a slight correction, could raise the standard of his art if he would.

To the great majority, the human organism of phonation in its function, or the operation of it for singing, is still a mystery. Yet Science has shown to the singer his goal and the means of reaching it. Voice today is, or should be, an exact study. W. J. CASTERTON

Vocal Abuse and Fatigue

Concerning vocal abuse and fatigue, there is in reality no great "problem". Any tissue or organ of the body becomes fatigued if it cannot carry the load demanded of it. Why a given vocal mechanism can or cannot function fully at all times may become a problem in treatment even when the diagnosis is established. . . .

Voice is (1) produced at the larynx, (2) re-inforced in the head and chest, (3) supported by the diaphragm and abdominal muscles. Any dysfunction in any of these three factors is sure to lead to "trouble". Too often the physical set-up is not what it should be. There may be nasal obstruction, sinusitis, deviated septum, polypi, etc. . . . The larynx may be poor in musculature or "strength," but more often tasks are set for it which it cannot carry. The "support factor" may be evidenced by poor musculature, to which one may add proper breathing. . . .

It occurs to very few people that before culture of a voice is begun, it would be wise to have a vocal inventory taken. The usual procedure is to go ahead blindly until an impasse is reached. Then there is a wild scramble for a "change of method" or a hurry call to a voice physician, who is expected to put everything right in a visit or two. . . .

Recently, a young singer came to me with definite *fatigue de la voix*. She had been "studying two years," and now after a few minutes' use of the voice she has aching or "pain in the sides of the throat." Immediately I elicited from her the fact that after a lesson she goes home and "practices arias from grand opera," against her teacher's advice and knowledge. Examination disclosed sinusitis, post-nasal discharge, and slight bowing of the cords (muscular strain).

I said: "You are a mezzo-soprano." She said: "You are crazy. I am a coloratura." I said: "If that is true, I have wasted 30 years of my life, and since you are so misled and opionated, I am wasting it right now!"

She did not return. Better co-operation among pupils, teachers and voice physicians would help solve these "problems," but I fear that another John is "crying in the wilderness."

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BOSTON

By JULES WOLFFERS

BOSTON. — Serge Koussevitzky's 21st pair of Boston Symphony concerts in the Friday-Saturday subscription series included Rachmaninoff's lovely Vocalise and picturesque symphonic poem, Island of the Dead; The Enchanted Lake, by Liadov; Rimsky-Korsakov's Russian Easter Overture; Prelude and Fugue, by Dubensky; and the rarely-performed "Reformation" Symphony by Mendelssohn. The engaging quality of the music and its notable performance found the audience keenly appreciative. Even the Mendelssohn, in spite of its doubtful pages, proved of high interest, thanks to Dr. Koussevitzky's excellent treatment. On Easter Sunday afternoon, Dr. Koussevitzky presented the Mozart Symphony in E flat; repeated the Rimsky-Korsakov Russian Easter, and ended with the Sibelius Second.

A Mahler Revival

The previous week, for the 20th pair of programs, associate-conductor Richard Burgin was responsible for one of the finest concerts he has ever conducted. A Mahler devotee, Mr. Burgin presented that composer's Symphony No. 4, the first time the orchestra has played the work in its entirety, although two movements had been programmed by Mr. Burgin some three years ago. In its own way, this Symphony is inimitable. Its light-hearted, gay simplicity, its folk-like character, delightful portrayal of a peasant-imagined Heaven, and clear, delicate scoring, plus a fresh, untroubled musical imagination, give the work a distinctive flavor. With the conductor doing a masterly job, and the orchestra entering completely in the spirit of the work, and with soprano soloist Mona Paulee taking the difficulties of the fourth movement solo in admirable style and with excellent voice, the composition received the finest of treatment. After intermission Miss Paulee returned to sing Oui, Dieu le veut, and Adieu, forêts, from The Maid of Orleans, by Tchaikovsky, making a splendid impression on her listeners, most of whom were hearing her for the first time. The first Boston performance of Paul Creston's Symphony No. 2 disclosed a work of much interest and rugged vigor.

Early Music Heard

The Boston Society of Early Music closed its season with a fine program in which Ralph Kirkpatrick was soloist and assisting artist. Playing on a resonant and well-scaled harpsichord, Mr. Kirkpatrick demonstrated a thorough realization of his instrument's potentialities together with notable finesse and artistry. Messrs. Federowsky, Bernard, Zighera and Dufresne played with all their accustomed skill and understanding.

Helen M. Canterbury gave her initial essay as concert manager when she presented the debut of Rita La Plante, pianist, at Jordan Hall, before a large audience. Playing a straightforward program neatly, Miss La Plante showed considerable keyboard aptitude. The Canterbury management intends to devote its main efforts to the younger artists, a commendable undertaking in a city too prone to ignore everything except the most glittering box-office name.

Among the latest appearances of the Zimler String Quartet were a Gardner Museum concert, with Lukas Foss as assisting pianist, programs in Newton, and Brookline (Mass.) and a concert at the House in the Pines, Norton, Mass., with pianist Hetty Preble Archer assisting.

CHICAGO

(Continued from page 20)

tion, Selma Kaye, soprano, and Mario Berini, tenor, appeared in a joint recital at the Opera House. Miss Kaye possesses a voice of remarkable power and beauty of texture, reinforced by a flair for dramatic utterance that promises an outstanding career. She was heard in a group of songs, arias from Cavalleria Rusticana and La Forza del Destino and with Berini in duets from Tosca and Cavalleria. The tenor showed a voice of warm quality, easily produced and of pronounced operatic timbre. Alexander Aster was the uncommonly good accompanist.

Chicago Piano Symphony Orchestras Heard

The Chicago Youth and All-Girl Piano Symphony Orchestras gave their second concert of the series at Orchestra Hall, under Antoinette Rich. The Youth Symphony comprises 16 boy and girl pianists between 9 and 16, who show evidence of rehearsal in their well synchronized performance. Their special features were arrangements of Beethoven's "Pathetique" Sonata and the Poet and Peasant Overture by von Suppé. The All-Girl Symphony, which numbers twelve, too achieved good ensemble, thanks to the devotion of Miss Rich, the conductor. The soloists were Floria Campbell, soprano, a talented artist student of the Anna Fitzu studios, and Louis Leibow, baritone, a successful radio singer.

Sacred Concert Under Vivian Abell

Vivian Abell, director of St. Peter's Church Choir, presented a program of sacred music on Palm Sunday. The mixed choir, supported by organ and orchestra, was heard in a program of various periods and schools. Particularly effective was the seven and eight voice a capella singing—testimony to the ability and superior taste of the director. Solos were sung by several of the choir members, but it was the concerted singing, admirable in tonal quality and ensemble that was the afternoon's real achievement.

KENNETH GORDON,
violinist, one of the young recitalists introduced in Town Hall this season. (Photo by J. Abresch.)

Hanna Butler Pupils Score

Patti Barton, coloratura soprano, and André Aerne, boy soprano, gave a recital for the American Opera Society-National at the Cordon Club. Miss Barton's appealing, flexible voice was heard in songs by Watts, Ganz, Cadman, Griffith, Ronald and Hageman. With so many assets in her favor — poise, voice and charming appearance — the singer promises a bright future. Young André Aerne accomplished his usual astonishing marvels. This is a singing talent of uncommon calibre. The voice is sweet, true and effortlessly fluent, and none of the difficulties of the music gave him pause, not even the intricacies of the Staccato Polka by Mulder or Dell'Acqua's Chanson Provençale. He possesses, as well, instinctive musical taste which gives to his interpretations a maturity which belies his years. He later gave a full program at Nashville, Tenn.

PASSED AWAY

HERBERT BEDFORD, 78, British composer and writer, died in London on March 16. The husband of the late Liza Lehmann, singer and composer, he was the composer of a one-act opera based on the life of Marlowe, as well as many songs. He was the first British composer to be given the Brahms Medal in Germany in 1935. He also wrote a biography of Schumann, and was a talented painter.

CARL SCHLEGEL, baritone, who sang with the Metropolitan Opera from 1913 to 1927, died in the Shore Road Nursing Home, Brooklyn, N. Y. on April 5. Mr. Schlegel was born in Germany, and received a scholarship at the Royal Conservatory in Munich, through the influence of Cosima Wagner. Richard Strauss was one of his teachers. He came to the United States in 1898. His roles at the Metropolitan included many leading parts in Wagnerian operas. In recent years he had been a soloist at St. Patrick's Cathedral and taught at the New York College of Music. He is survived by a son and daughter.

MRS. ILSA WIRTHSCHAFT WALTER, wife of Bruno Walter, died at her home in New York on March 26 after a long illness. A former lyric soprano, she was born in Danzig and married to Mr. Walter in 1901 in Berlin. Both came to the United States in 1939. Besides her husband she is survived by a daughter, Lotte Walter.

JAMES WOODSIDE, 50, baritone, died in Jersey City, N. J., on March 8. A native of Oklahoma, he had headed the vocal department of Pennsylvania State College, for 17 years, and later taught at New Jersey State Teachers College. His widow and a daughter survive.

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Juilliard Gives Cosi Fan Tutte

The Opera Department of the Juilliard School of Music gave four performances of Così Fan Tutte by Mozart on Friday, Saturday, Monday and Wednesday evenings, March 23, 24, 26 and 28 at 8:15, in the Concert Hall. Wilfred Pelletier conducted. Alfredo Valenti was in charge of stage direction and scenery was by students under the direction of Frederick Kiesler.

Two casts of students on alternating nights included: Fiordiligi, Dorothy Stahl and Elizabeth McKnight; Dorabella, Jane Boedecker and Frances Bible; Despina, Louise Rose and Mariko Mukai; Ferrando, William Wyatt and Robert Young; Don Alfonso, Henry Clark.

Oberlin Hears Faculty Concerts and Plans Festival

OBERLIN, O.—The Oberlin Conservatory of Music has presented the following faculty members in recital this season: Nellie Stuart, soprano; Reber Johnson, violinist; Emil Danenberg, pianist. Other recent recitalists include Harold Haugh, tenor, and John Frazer, cellist, with Warren Langlie and Beryl Ladd, pianists of the conservatory faculty, as accompanists. Miss Stuart programmed two numbers by Margaret Vardell of the theory department.

Arthur L. Williams, director of bands and associate professor of wind instruments and of music education, offers two major band events each year. The first featured the Oberlin Concert Band in a symphonic program, with Burnet C. Tuthill of Memphis, Tenn., as guest conductor. The second will be the annual May Music Festival. In addition to the symphonic band, there are a concert band, a marching band, the women's band and a Navy band, made up of members of the V-12 Unit. Membership of the bands numbers about 60 players from 19 states. They frequently program new scores, and recently offered compositions by Normand Lockwood, faculty member on leave of absence.

Hofmann Soloist in Miami

MIAMI, FLA. — Josef Hofmann was soloist with the University of Miami Symphony Orchestra recently, playing the Beethoven "Emperor" Concerto under the baton of Dr. Modeste Alloo. Subsequently Percy Grainger gave a recital in Miami Senior High School under the sponsorship of the University of Miami. The Australian pianist played numbers by Bach, Liszt, Sibelius, Chopin, Debussy.

Mischa Elman gave a recital in Miami Senior High School Auditorium on March 4, playing numbers by Handel, Beethoven, Lalo and others, and the Balakireff song Oh, Come to Me, arranged for violin by Arnold Volpe. Leopold Mittman was at the piano. The concert was presented by the University of Miami.

Another recent event was the appearance of Eleanor Fine, 18-year-old pianist, pupil of Harold Bauer, in a duo-piano recital with her teacher at Miami Beach High School. Miss Fine also played a solo group.

On March 12 the University of Miami Symphony, conducted by Modeste Alloo, presented Max Rosen, violinist, as soloist in Glazounoff's Concerto with several encores. On the same evening the Miami Civic Association heard the LeRoy-Foster-Scholz Trio in a program of flute, cello and piano music.

Named to Eastman School

Dr. Hanson announces the appointment of Oscar G. Zimmerman as teacher of string bass, filling the place made vacant by the recent death of Nelson J. Watson. Mr. Zimmerman also will become principal of the bass section of the Rochester Philharmonic and Civic orchestras next season.

Minneapolis College Recital

The Minneapolis College of Music presented Phi Rho and Mu Epsilon, chapters of Mu Phi Epsilon, in joint recital at the Minneapolis College of Music Auditorium, on March 20. Jean Nylin Olsson and Virginia Daugaard, duo-pianists; Patricia Hauke, soprano; and Edith Aune, pianist, were heard.

Francis Rogers Singers Appear

Within the last two months three recent graduates from Francis Rogers' New York studio have given song recitals in Town Hall. Jean Carlton, soprano, and Carol Brice, contralto, both Naumburg Foundation Award winners, were presented by that organization in their local debuts on Jan. 30 and March 13. William Gephart, baritone, appeared there on March 7. Since her debut Miss Carlton has been soloist with the Dessoff Choirs in Carnegie Hall. She is to appear at Chautauqua, N. Y., in leading operatic roles this summer. Mr. Gephart gave a recital at Princeton University on March 10. Miss Brice repeated her Town Hall program at Howard University, Washington, D. C., on March 6.

McClanahan Teaching Matthay System

Richard McClanahan, Matthay representative, is holding a summer course in piano in New York from June 18 to July 20. There will be ten lectures on applying the Matthay principles of tone-production to piano fundamentals; sources of musical meaning; teaching of expression; materials; repertory, and other related subjects.

Bauman to Teach in N. Y.

Raymond Bauman, pianist, composer and coach, has guided many artists and music school graduates who are perfecting concert repertoire. His piano pedagogics in creative and recreative musicianship have drawn teachers from many states to his New York studio. During the summer Mr. Bauman will coach a limited number of instrumentalists and vocalists.

Perfield Pupils Record

Piano pupils of Effa Ellis Perfield made phonograph records at her New York studio on April 5. Those recording were of different degrees of advancement. Mrs. Perfield will give free demonstrations for teachers by appointment from now until August.

Millicent Frances Kleckner Pupil in Recital

On March 26, Nancy Schroeder, coloratura-soprano, was presented in a program of songs and arias by the Studio Club. She was accompanied by her teacher, Millicent Frances Kleckner.

Poranski Heard at Voge Studio

Alois V. Poranski, bass, gave a recital at the Voge Studio, New York, on March 25. His resonant, mellow and well controlled voice pleased a large audience in numbers in English, German and Italian and a group in Russian, from opera, oratorio, Lieder and song literature. He ended with "Three Drunkard Scenes," comprising a song by L. Fischer and excerpts from Nicolai's Merry Wives of Windsor and Bizet's La Jolie Fille de Perthe. D. B.

Student Works Performed

The annual concert of original compositions by students of the High School of Music and Art, New York, was given on April 11. Numbers ranged from solos to pieces for full orchestra. A prize was awarded for the best flute composition.

ALEXIS SANDERSEN

Artist-pupils of Alexis Sandersen of New York are appearing in a wide range of activities. Marya Wilde, coloratura soprano, was in the Theatre Guild's production Sing Out Sweet Land, and after its New York run was immediately engaged for Bloomer Girl. Mirabel Hinson and Rosemary Price, sopranos, are singing at the West End Collegiate Church. Florence and Jack Crickmar, contralto and bass, will give a recital at Mr. Sandersen's studio on April 29. Mr. Sandersen is tenor soloist at St. Matthew and Timothy Episcopal Church.

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NEW PUBLICATIONS SHOW VARIETY AND WORTH

Elliot Carter's Holiday Overture was awarded a cash prize of $500 by the Independent Music Publishers and publication of its score and parts through the facilities of Arrow Music Press, Inc. Mr. Carter has been music consultant for the Overseas Branch of the OWI. The work was composed during the campaign in Northern France and was finished shortly after the liberation of Paris. An honorable mention was given to William Bergsma for his Music on a Quiet Theme. This award also included publication by Arrow Music Press. The Bergsma work has been performed on a CBS broadcast by Howard Hanson and the Eastman-Rochester Orchestra and by Hans Kindler and the National Symphony.

The judges were Messrs. Serge Koussevitzky, Nicolai Berezowsky and Aaron Copland. A new contest for a chamber orchestra work by an American composer will be announced soon.

Sidney King Russell won the $100 award in the competition sponsored by the Chicago Singing Teachers Guild for his song, Harbor Night set to a poem by Katherine Garrison Chapin. It will be published by Carl Fischer, Inc. Information on next year's competition may be had by writing Mr. E. Clifford Toren, 3225 Foster Ave., Chicago 25, Ill.

New works for piano by Prokofieff and Gretchaninoff will be issued shortly by the Leeds Music Corp. A series of familiar piano works by Shostakovich, Prokofieff and Kabalevsky is also on the way. Olga Samaroff Stokowski's pupils played the seven Prokofieff piano sonatas at Town Hall on April 7 and 14. The seventh and eighth sonatas have been edited by Vladimir Horowitz. . . .

The Six Viennese Dances for piano by Friedman-Gartner and a miniature score of the Hindemith Mathis der Maler have recently been published in this country for the first time by Associated Music Publishers, Inc. These works were only available until now in foreign editions and therefore unobtainable since the war. . . . The organ Toccata by Gigout which has been recorded by C. M. Courbein for Victor has been published in a separate issue by Edw. B. Marks Mus. Corp. . . . The English Duo Singers, Victoria Anderson and Viola Morris have collected and edited a series of duets under the title of Duet Album published by Boosey & Hawkes.

The Music Publishers Holding Company has added a substantial list of standard popular works in various instrumental and vocal arrangements to its catalogue. Melodies by Victor Herbert, George Gershwin, Sigmund Romberg, and others have been effectively arranged for piano solo, duet, accordian and vocal combinations. Noel Coward's Zigeuner has been transcribed by F. Campbell-Watson and is now available in the Auditorium Series for Orchestra.

Wind in the Treetops, song by Gene Bone and Howard Fenton, has had recent performances by Eileen Farrell with Howard Barlow and the Columbia Concert Orchestra; by Nan Merriman with H. Leopold Spitalny's Orchestra and under the batons of Frank Black and Joseph Stopak; by Donald Dame on the Metropolitan U.S.A. show and WOR's Music for an Hour; by Nadine Conner. Dorothy Fisher and others; Isobel Walters will sing it at Town Hall on April 22.

Violin Sonata, Op. 24, by John W. Haussermann, Jr., was played on March 5 for The Bohemians by Stefan Sopkin, violinist, and Mikhail Sheyne, pianist. The sonata was written in 1940-41, commemorating the birth of the composer's second son, Selby, to whom it is dedicated.

For Orchestra

ADAGIO from String Quartet by Anton Bruckner, transcribed for orchestra by Felix Guenther. Edition Adler, Inc., New York.

Dr. Guenther, who in his foreword laments the fact that the Bruckner Quintet is not heard oftener in America, has made a faithful and idiomatic orchestral version of the noble Adagio. The arrangement was first performed by the New York Chamber Orchestra on March 21 last. Unfortunately, the full score was sent to the presses before a half-dozen errata could be changed in the plates, but these are mentioned in an inserted leaf. Performance time is 12 minutes, scoring for a chamber ensemble.

For Strings and Piano

THREE INTERMEZZI by Brahms, tr. by Paul Miersch. (Op. 116, No. 6 and Op. 118, No. 2 tr. for violin and piano; Op. 116, No. 4, for violin or cello and piano). G. Schirmer, Inc., New York. Prices, respectively, 50c, 75c and 60c.

Of these three works, the delectable Op. 118, No. 2 is particularly beautiful, with its tender melody traced by the strings. All of them, however, make a most interesting addition to the violin or cello literature of brief numbers of moderate difficulty.

For Violin and Piano

CAPRICE, by Lester L. Sargent. Festival Music Co., Washington, D. C.

This is a rhythmically animated violin piece, with the direction *"tempo di menuetto."* It provides some double-stopping and brilliant passage work. Carefully edited.

For Piano

CONCERTO NO. 1 IN B FLAT MINOR, op. 23 by Tchaikovsky (with second piano part); edited by Samuel Spivak. Edward Schuberth & Co., Inc., New York. $1.50.

The popular Tschaikowsky concerto is complete and in its original form in this publication. Mr. Spivak has supplied elaborate foot notes on almost every page in order to clarify the intricate passages. There are also many hints on interpretation, pedalling and style, and the notation is clear.

THE FINEST MUSIC OF BEETHOVEN; edited by Samuel Spivak. Edward Schuberth & Co., Inc., New York. 50¢.

First of the Finest in Music Series to be issued by this firm, specializes in carefully edited excerpts from works of Beethoven. The volume includes such familiar pieces as the Turkish March, Minuet in G, Ecossaises, Three Contra Dances, movements from sonatas, etc. A good "buy" for the student.

ROMANZE, by Stuart Fastofsky. Published by Queens Symphonic Society, 150-11 87th Road, Jamaica 2, N. Y.

A reflective, rather nostalgic *"andante con tenerezza"* which covers but three pages, and includes in its mood of ten-

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Piano Duet

SYMPHONY No. 1, Op. 10 by Shostakovich; transcribed for piano duet by E. Slavinsky. International Music Co., New York. $2.50.

This arrangement of the Soviet composer's first symphony should appeal especially to the amateur pianists since it is not too difficult or involved technically. Though composed when still in his teens, this symphony is probably Shostakovich's best for its originality, remarkable mastery of symphonic development and ingenious instrumentation.

Songs

THE ROSE AND THE LILY (The Madonna's Lullaby), sacred song for medium or high voice and piano, by Nicola Montani. G. Schirmer, Inc., New York. 50¢.

Based on a theme by Saint-Saens, this well-marked melody is provided with simple and devout (even at moments burningly passionate) words which picture the Virgin and Child and make a plea to "consume my cold heart in the fire of Thy love." Effective, is parochial in purpose. The range is an octave from F.

LITTLE MOTHER DEAR, words and music by Nellie Test. Boosey & Hawkes, Inc., New York. 50¢.

An affecting and simple song with much sincerity and tenderness in the lyric, which begins: "Across the years you came to me, Little Mother Dear." The melody is well-marked in rhythm and intervals and has an attractive lilt. The medium-voice version has a range from D to E.

GREEN FIELDS, by Gene Bone and Howard Fenton. Edwin H. Morris & Co., Inc., New York. 50¢.

A rapturous lyric about green fields in which "our youth so fervently calls" and ends "Hold them fast, remember, these treasures will not die." The song has a sweeping, rather ecstatic melody, and it is dedicated to Genevieve Rowe. The range for the high voice version is from E to A.

WHEN MY BOY COMES HOME, by Albert Hay Malotte. G. Schirmer, Inc., New York. 50¢ in U. S.

A spirited setting of a poem by J. Keirn Brennan, which uses a bit of Irish brogue in the dialogue between Missus Maginn and Missus Flynn. It is flavored with humor and tears, the climax coming with the latter's assertion that she will defy the police lines "to lift her boy up, though he's six foot two, into my arms, as I used to do." Calculated to make an irresistible effect, particularly with a good dramatic artist. There are low, medium and high-voice versions.

FIRE AND ICE, and NOTHING GOLD CAN STAY (Robert Frost), by William T. Ames.

EMBROIDERY FOR A FAITHLESS FRIEND (Walter Prude), by Paul Nordoff.

ON DEATH (John Clare), by David Diamond. All published by Associated Music Publishers, Inc., New York. 50¢ each.

These form part of the series, Contemporary American Songs, for medium voice and piano, published by this firm. The Ames settings are of two rather ironic lyrics by Frost, the first a quizzical reflection on whether it were worse for the world to end by fire or ice, the second mourning the short bloom of Spring. The songs are singable and not too unconventional in idiom. Nordoff uses a cryptic poem by the husband of Agnes De Mille, dancer, which deals in various colored yarns and their symbolism, and sets the poem fairly starkly. Diamond's version of the somewhat despondent Clare poem is transparent, clear and a trifle mournful in cadence.

For Organ or Chorus

(Continued from page 21)

technical display than of musical substance, but many delightful opportunities are provided for the expert organist to shine.

For 2 to 6 Equal or Mixed Voices

EASY CANONS, edited by Herman Reichenbach. Music Press, Inc., New York. 35¢.

Some 25 easy canons from various sources, Old English, German, French, and some examples by Haydn and Mozart. The material is of the highest musical quality, also striking many a human and humorous folk note. The measures are numbered to indicate where the successive voices have to break in. Recommended as a fine tonic for group singers, to cheer the spirits in this period of stress and worry.

SATB

Dorset (Return, O God of Love) and Old 124th, by Annabel Morris Buchanan. J. Fischer & Bro. New York. 16¢ each.

Two unusually interesting traditional early American songs effectively arranged for mixed voices. The musical setting is faithful to the original intervals and rhythms. It is sung *a cappella*.

Hear Ye, Israel! by Felix Mendelssohn; arr. by Walter Wild. G. Schirmer, Inc. New York. 20¢.

From the Oratorio Elijah, this four-part chorus for mixed voices, incidental soprano solo and piano or organ accompaniment, is a worthy addition to the Choral Church music repertoire.

Lord, Who Shall Dwell In Thy Tabernacle by Roland Diggle. M. Witmark & Sons. New York. 16¢.

Based on Psalm XV, this work for four-part mixed voices opens with a two measure introduction sung in unison and later there is an incidental soprano solo. A piano accompaniment is provided.

Lord of the Worlds Above and All People That On Earth Do Dwell by Roland Diggle. M. Witmark & Sons. 16¢.

Both of these works are nicely harmonized. The first has an organ accompaniment and the second, dedicated to Claude Means is arranged with a piano accompaniment.

SSA

Incline Thine Ear, Oh Lord and Blessings of Peace; by Alexander Arkhangelsky and arr. by Max T. Krone. M. Witmark & Sons. New York. 15¢ and 16¢ respectively. Two songs for three-part women's voices to be sung *a cappella*.

Grant Us Thy Peace by Roland Diggle. M. Witmark & Sons. New York. 15¢.

With a modest piano accompaniment, this peace has a nice sweep to its melodic line which takes the first soprano up to high *f* several times.

Bless Ye The Lord, by Ippolitof-Ivanof, arr. Wilhousky. Carl Fischer, Inc., New York, 15¢. The familiar number arranged for three-part women's voices. Occasional second alto.

Paula Lenchner Naumburg Winner

Paula Lenchner, soprano, one of the two 1945 winners of the Naumburg Foundation Award, is a student of the College of Music of Cincinnati and a voice pupil of Lotte Leonard of the artist faculty. Miss Lenchner came to the college in September, 1942, as winner of the Sidney Pritz Auditions held in New York under the supervision of Fred Smith, managing executive of the college. The following year she won the same scholarship, and in June, 1944, received her certificate with voice major. In 1944-45 she was the recipient of a partial scholarship from Harry A. Freiberg, and for 1945-46 she has been awarded a full scholarship at the college by Mr. Freiberg and Helene V. B. Wurlitzer.

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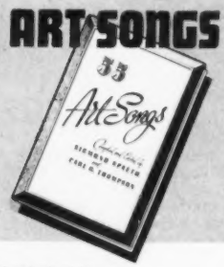

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AN INTERVIEW WITH A "MAVERICK"

By RENÉ DEVRIES

Cornered, on one of his forays in Chicago, Dr. Eric DeLamarter, the conductor, organist, composer and critic, reported his impressions of Texas, and of extraordinary development and interest in symphony orchestras in that state.

I practically had to rope him, to get him to stand still long enough to answer my questions.

"What were you doing in Texas?" I asked.

"Just a performer in the academic rodeo," he replied. "I went to the University of Texas for a semester, because my friend, Dean Doty, of the University's College of Fine Arts, needed someone to do the conductor's eurhythmics for the most charming, care-free . . ."

"Never mind that!" I said. "What with most of the young men gone to the war, the rest is obvious. What were you saying about the Texas orchestras?"

". . . that they were an eye-opener to me. What I heard ranged from the purely community type orchestra to the full-fledged professional orchestra. Of these, I can tell you, from first-hand experience, about two.

How Austin Orchestra Began

"The Austin Symphony Orchestra owes its debut to the enterprise of an old friend, H. J. Buytendorp, a virtuoso with the double bass. He, as a city official of the Recreation Bureau, saw the need and the great possibilities of an orchestra in the State's capital, and with that opportunity as a start, he organized the players in the country 'round about, imported a few from San Antonio and Houston, and built the institution.

"One of Austin's outstanding business men, Kurt Schmedes, became interested in the orchestra from civic pride, and has been not only its financial stabilizer but one of its most enthusiastic bass players. Mr. Buytendorp instilled the technic, and now Mr. Schmedes gets as much fun out of a symphony performance as ever he did out of a cotton deal.

"In the few years of its existence, the orchestra has been generous with its concerts, has given its public famous assisting soloists, and has gotten along with little finance worry. Inevitably, the question, which always is heard in the case of the purely community orchestra, comes up. It concerns the obligation toward greater technical efficiency, which implies a freer spending hand. To my mind, the most significant music development in our country over the past thirty years has been the development of the community orchestra, and we all shall watch Austin, Texas, to see whether other citizens with civic pride will come to the aid and the encouragement of Mr. Buytendorp, and Mr. Schmedes, to assure the community of a valuable cultural institution."

San Antonio's Professional Ensemble

"And what of the professional orchestra?"

"San Antonio is a good example," he replied. "There Max Reiter, with a guaranteed budget, has built in only five or six years an orchestra partly of veterans and partly of skilled and peppy youngsters (many of them I've known in Chicago), which can stand comparison with some of the best ensembles of the North.

"Mr. Reiter and his directors, of course, have the same troubles as those of a more venerable institution . . . the same annual 'drives', and the same adequate response. For Texas has not only a tremendous pride in its tradition, but also great financial resources. Therefore, I foresee a development in the fine arts for that great commonwealth which will astonish our world of music.

"Naturally, these are not the only orchestras in the state. They are the two of which I saw and heard the most. Both are significant. All over this immense commonwealth are organizations of the two types. The school systems everywhere have not kept pace with this growth, but there are signs of immediate remedy for this situation.."

"Do you plan to go back to Texas?" I asked.

"I don't know," he replied quizzically, "you see, I played cello in the Austin Orchestra (hear the cellists laugh, René!) and I missed an entrance, and got fired. . . ."

The noted conductor and composer here looked at his watch, and I could get nothing more out of him. But I had an uneasy feeling that perhaps he had been spoofing, in this one detail at least.

GRETA M. SCHOENWALD

will present her students in an all-Mozart vocal program at Carnegie Chamber Music Hall on May 5.

Alfredo Martino Book on Singing Dissects Modern Vocal Ills

Alfredo Martino, author of Today's Singing, has had the opportunity to observe all facets of the vocal art on both sides of the Atlantic. Brought to the United States in earliest youth, sent back to Calabria for advanced musical study, he has watched and listened to every sort of vocalism. He opens the first chapter of his book by saying, "Those of us who hold in high esteem the art of singing can no longer ignore the fact that it is gradually degenerating."

ALFREDO MARTINO
with Try-Cob-Prince Zodiac.

There follows a frank discussion of the ills of the times, vocally speaking, and what Mr. Martino, as a teacher, advocates in correction of everyday abuses. He offers a critique on the art of singing and the modern school, including a review of the music school and conservatory situation. Breath control and case histories are discussed. Voice placement and certain rules, not categorical, and advice to determined vocalists conclude the work.

Personally charming, with a keen sense of humor and a fund of delightful stories about the great and near-great, Martino exemplifies in his own career a most interesting musical life story. Having studied with Pietro Floridia and George Zulli, he made a successful concert debut and for some years was active in the singing field. His last recital was in old Aeolian Hall in 1919. Previously, he had been asked to assist Zulli in teaching. Floridia opposed this in the belief that Martino's singing career should continue, but the young artist started his first class of instruction in 1914, gradually becoming much interested in the work. "I found some magnificent talents," he says. "One girl went on to become one of the greatest of the American prima donnas. Two of my tenors are also nationally famous."

As a diversion from schooling champions in the song world, Mr. Martino is keenly interested in raising and developing contenders for high honors in dogdom. He owns Try-Cob-Prince Zodiac, winner of Limited Classes and probably the future National Champion for the best American-bred dog. And there's another little fellow coming along, Try-Cob-Chandu, who will be entered when contests are again possible.

M. C.

Ann Arbor Series Closes With Chicago Symphony

ANN ARBOR, MICH.—The Westminster Choir, under Dr. John Finley Williamson, gave a superlative concert in Hill Auditorium. Bach's Motet, Sing Ye to the Lord, Lotti's Crucifixus, Bach's Come Blessed Rest and Brahm's motet, Create in Me, O God, created a profound religious atmosphere. In addition to Robinson's Ballad for Americans, the second part was given over to American folk music. A generous number of encores were much appreciated by the large audience.

The Choral Union Series came to a delightful close for this season with the concert by the Chicago Symphony. Désiré Defauw made his first appearance in this city as the conductor of this organization. Gretry's ballet suite from Cephale et Procris, arranged by Mottl, was followed by The Birds, suite for small orchestra by Respighi. In these Defauw got exquisite effects from the orchestra. Glazounow's symphonic poem, Stenka Razine, met with tremendous applause. Chausson's Symphony in B flat major was the choicest offering of the evening. The program closed with selections from The Damnation of Faust by Berlioz. It was an admirable program, excellently performed, and warmly appreciated.

A. McL. T.

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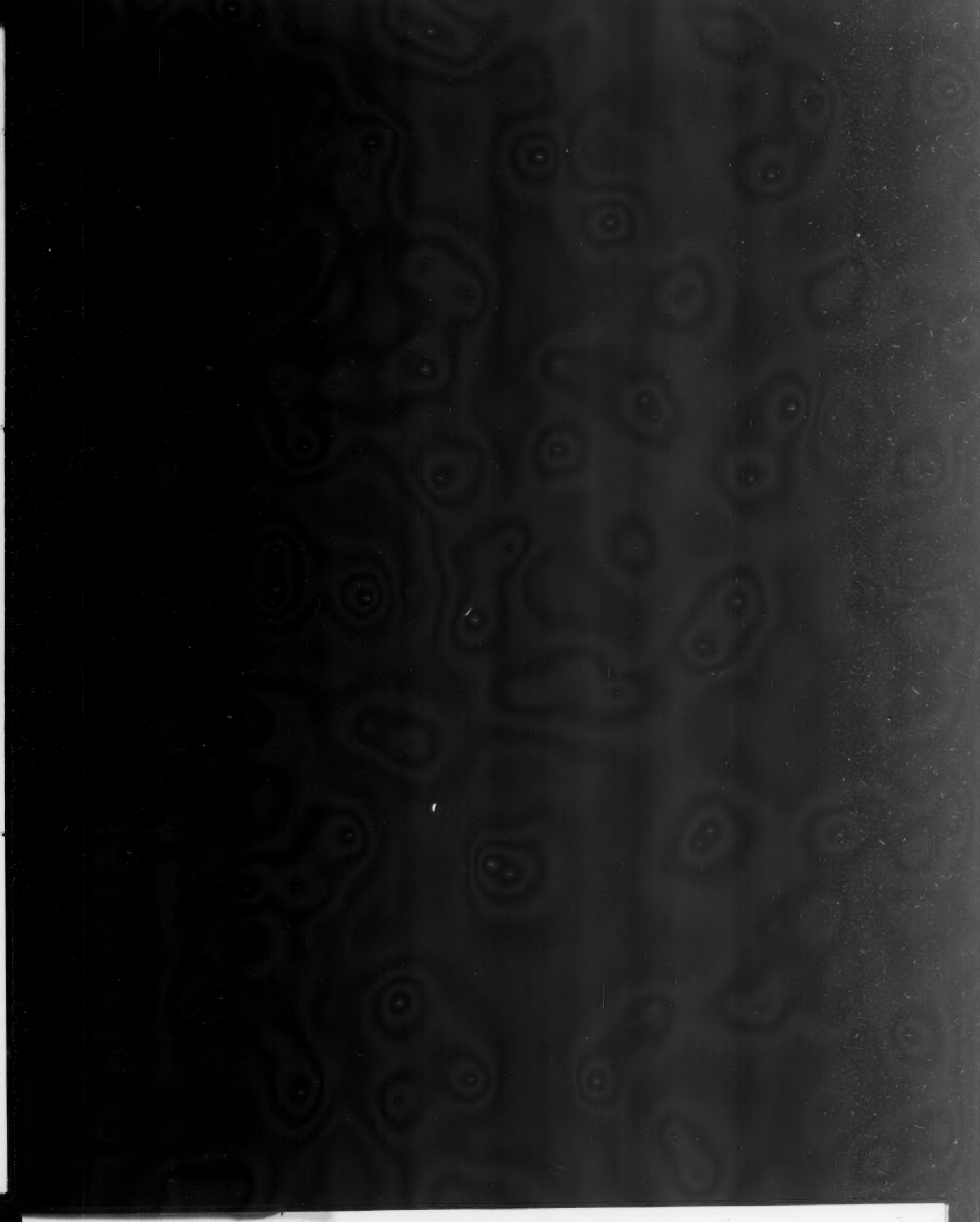
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